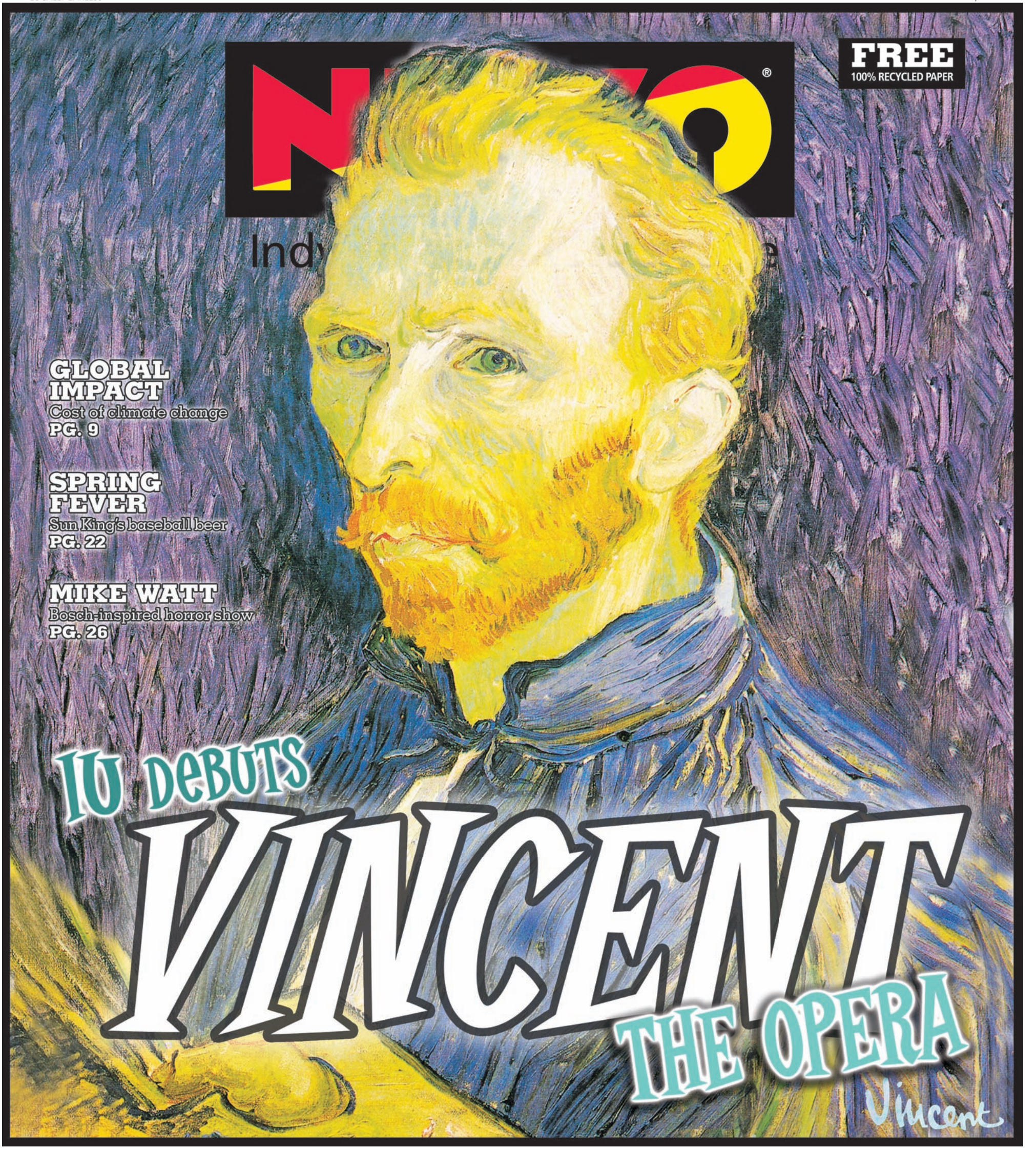
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GLOBAL IMPACT
Cost of climate change
PG. 9

SPRING FEVER
Sun King's baseball beer
PG. 22

MIKE WATT
Bosch-inspired horror show
PG. 26

IU DEBUTS

VINCENT

THE OPERA

Vincent

ROOFTOP COCKTAIL

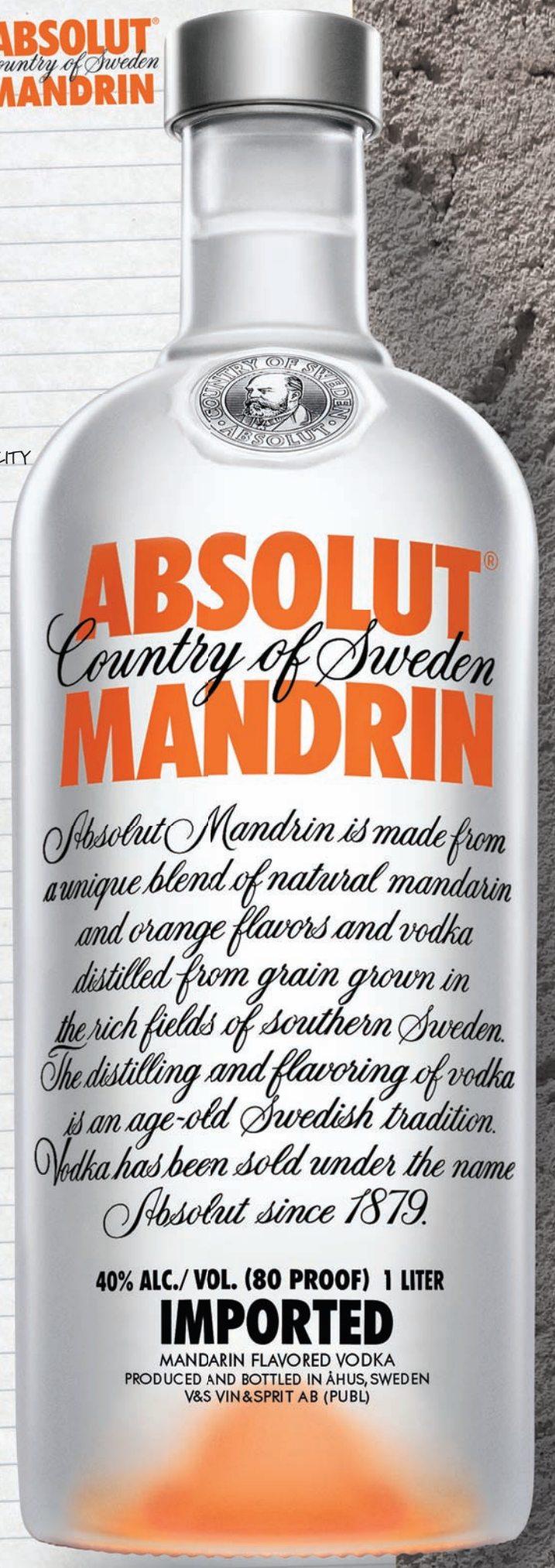
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THIS WEEK

APR. 06 - APR. 13, 2011
VOL. 22 ISSUE 7 ISSUE #1034

cover story 16
VINCENT: THE OPERA
After 40 years of dreaming, writing and collaborating, Bernard Rand's inspired idea to craft an opera around the brief but brilliant life of Vincent van Gogh has finally become a reality. *Vincent* premieres at the IU Jacobs School of Music on April 8.
BY DAVID HOPPE

news 09
GLOBAL IMPACT
In their book *Changing Planet, Changing Health*, authors Paul Epstein and Dan Ferber discuss climate change, how it affects our bodies and economy and what we can do about it. NUVO spoke with Dr. Epstein, associate director or Harvard Medical School's Center for Health and the Global Environment, to get his thoughts on the enviro-crisis.
BY TYLER FALK

music 26
WRITERS' CENTER COMEBACK
hyphenated-man, the latest album by Mike Watt, is relentless, musically, lyrically, spiritually. It's a cavalcade of depravity, with each short song telling the story of a character in a Hieronymous Bosch painting, or rather the story Watt made up about each character. He'll perform the entirety of the album Wednesday, April 13 at Radio Radio, as part of a 51-day, 50-show tour.
BY SCOTT SHOGER



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from the readers

Won't get fooled again

Exactly who "edits" this newspaper? The cover of the March 30 – April 6 edition states, "Literary Necrophilia," pg. 10, "Rev. Peyton," pg. 25, and "IMA Busted!" pg.18. Not only do I not find these articles on the corresponding pages, I don't find these articles in this edition, period. What's up?

Doug Bruce,
INDIANAPOLIS

Doug,

This is our April Fools' issue. Those stories are fake. And there really isn't an "Adopt-A-Pothole" program as described in the cover story. We made that up, too. Butler, however, did make the Final Four playoffs. That one is true. Sorry for the confusion.

Laura McPhee,
NUVO WEB EDITOR

WRITE TO NUVO

Letters to the editor should be sent c/o NUVO Mail. They should be typed and not exceed 300 words. Editors reserve the right to edit for length, etc. Please include a daytime phone number for verification. Send e-mail letters to: editors@nuvo.net or nuvo.net, click on Forums under the Community tab.

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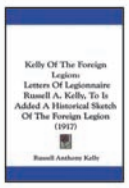
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Because Ideas Matter-

Recommended Readings by the College of Liberal Arts and Sciences at **Butler University**



Kelly of the Foreign Legion: Letters of Légionnaire Russell A. Kelly
By Michael Kennerly
General Books, 1917 (2010)
Reviewed by Jon Porter

On November 3, 1914, Russell Kelly and his friend Lawrence Scanlan sailed from New York to Bordeaux aboard a Canadian tramp steamer laden with 650 horses destined for the French army. Kelly and Scanlan were destined for the French Foreign Legion and this is a collection of Kelly's letters home to his family, many of which were published in a New York newspaper.

He began his military training in November 1914 at the Dépôt de Lyon, a hastily converted schoolhouse, and left for the front in February, assigned to a newly formed régiment de Marche made up of idealistic foreign volunteers, including four other Americans. Soon he was in the trenches under heavy German artillery bombardment in the 2nd Battle of Artois. By mid-May, the casualties were so severe that his company of 250 legionnaires was reduced to 55 with all of the company's officers killed or wounded.

In his last letter home, Kelly notes that he and his fellow soldiers "are unanimous in wishing the war to end soon," and for Kelly, it did. He was declared missing after the assault on Hill 119 on June 16-17, 1915. Hs friend Scanlan, after lying wounded for fifty-six hours on the battlefield, was rescued by a stretcher-bearer, sent to an American military hospital in Paris, and awarded the Croix de Guerre in the summer of 1916 for his bravery in battle.

Between May 9th and June 16th, 700 officers were killed and 1,500 wounded, in addition to the 16,000 soldiers killed, 63,500 wounded and 20,500 missing (which, as in Kelly's case, usually meant killed) in this battle. Kelly was officially declared killed in action by the French on January 16th, 1917.

—— Jon Porter is an instructor in the Global and Historical Studies program at Butler University.

Go to www.butler.edu/BookReview for more recommendations by the faculty and staff of the College of Liberal Arts and Sciences at Butler University.

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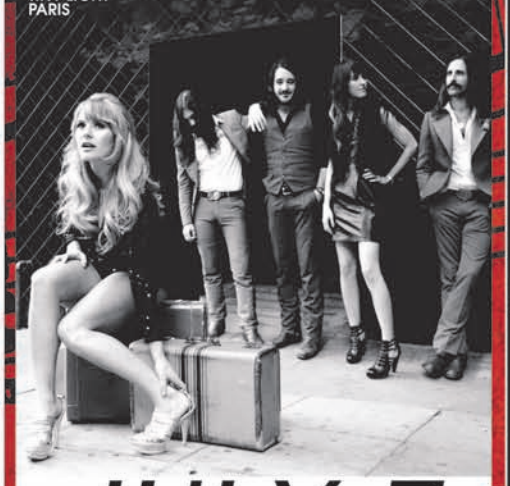
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HAMMER

Column #937

That's 18 years of ranting

BY STEVE HAMMER
SHAMMER@NUVO.NET

It was right about this time 18 years ago that my boss at NUVO asked me to start thinking about writing a weekly column to run alongside his own, much more analytical column. His only instruction was to try and keep up with his intensity and integrity.

A long time has passed since then; my former boss is dead, and over the years I've damaged or forsaken almost every relationship I've had, with the exceptions of those held with God, my wife and the readers of this weekly column.

If Dr. Frankenstein could somehow bring these 936 columns to life, the monster would be old enough to register for the draft, vote, smoke, buy pornography, consent to sex and be held liable to debtors. Incidentally, that's pretty much all I've done since 1993 myself.

Even back then, just about every column I wrote invited protests and disparaging remarks about my politics, my religion, my taste in music and women, my opinions on American history and, of course, my personal appearance.

I've pissed off conservatives, moderates, liberals and even Marxists, many of whom mocked me for being fat as well as ideologically offensive.

Printing a five-year-old picture of me taken at my heaviest, during the unhappiest and most stressful time of my life hasn't helped, admittedly. And it also doesn't help that I look like a hostage or prisoner in every picture that's ever been taken of me. But I've been called fat enough times that it doesn't really sting.

The early days of doing this column were great. My boss, Harrison Ullmann, encouraged me to open my veins, pour my soul into my writing — it was at his urging that I wrote about every intense event in my life, including various sexual exploits over the years.

When I drank too many shots of Crown Royal and puked into the urinal at the Patio one night, he told me to write about it. I'd come into the office having read or heard some outrageous viewpoint that maybe 2 percent of our readers would agree with. Ullmann would persuade me to write an explosively charged piece in favor of it, knowing that letters (not yet emails) and phone calls would come pouring in.

There really wasn't anything he considered to be off-limits. Years of experience at other newspapers had taught me to self-censor curse words, as in "f---" and "s---." He issued an order to stop that practice immediately. "If someone uses the word 'fuck,' then print the word 'fuck,' goddamn it," he said.

I've written these columns while waiting in line at Richard Nixon's funeral, while lying in a hospital bed, while under the influence, on sheets of airline stationery and squares of cocktail napkins and during various emotional, financial and physical crises. Now I type from my tattered blue chair, happily, with my family around me.

But I've always tried to keep my former boss's guidelines of candor, provocativeness, humor and bluntness in mind as I write. My failures are my own and no one else's.

I'm a much more balanced, happy, sober and gray person than I was in 1993. I unilaterally stopped writing about sexual matters long ago, to readers' relief, I'm sure. And I don't drink anymore, which means I'm not puking in interesting places around the city.

I've always tried to keep the guidelines of candor, provocativeness, humor and bluntness in mind as I write. My failures are my own.

But I still think that Harrison Ullmann's instructions, as vague as they were, were dead-on. My heroes have always been the same. I know not to trust a rich Republican who promises to help the poor while fattening the pockets of his or her rich capitalist friends. I know that the system always tries to screw the little guy.

When I started this column, I don't think Indianapolis was used to reading some loudmouth talk shit in print, but now there are tens of thousands of people doing it on the Internet and nobody seems to care.

And if the management of NUVO ever tells me they're tired of me, I'd probably be doing the same thing on a blog for free instead of a generous biweekly check. I can't stop loving this city, the people who live and work in it, the ones that struggle to get by, the morbidly obese twentysomethings with furious, bitter glares.

I have been and probably always will be all of those things to some extent; the wonder to me is that I've gotten to express my feelings, as crazy as they may have been, to so many people for so long. I'm thankful to everyone who's helped, harmed, praised, cursed, hugged or punched me since 1993.

And I'm sorry to everyone I've hurt, lied to, disappointed or misled during that period.

I'm most thankful to this newspaper for not yet giving up on me and, most of all, to the readers I never intend to let down. I hope the next 18 years of writing are as interesting as the last have been. ■



HOPPE

Great to be straight or unborn

What Republicans have wrought

BY DAVID HOPPE
DHOPPE@NUVO.NET

So much for that.

Democratic members of the Indiana House of Representatives returned from their self-imposed exile in Urbana, Ill., last week. They were just in time to see Republicans pass one of the most restrictive abortion bills in the United States — which, as its author Rep. Eric Turner (R-Cicero) put it, "will make Indiana one of the most pro-life states in America."

Ah, the power of positive thinking — although Rep. Turner's law has more to do with power than thinking. Among its provisions is the requirement that doctors tell women seeking abortions about a connection between termination and the risk of breast cancer.

Apparently, an organization called the Republican National Coalition for Life says this connection exists, even though the best efforts of the American Cancer Society have failed to find such a link. But never mind. Our Republicans have the votes and they are telling women in Indiana who controls their bodies — Indiana Republicans, that's who.

Sen. Vi Simpson (D-Ellettsville) offered an amendment to the bill that would have required any information given to women seeking abortions to be "medically and scientifically accurate." Republicans, afraid of confusing women with facts, voted it down.

Given the tenor of what passed for debate on this bill, you have to wonder exactly where women (many of whom, it must be said, are Republicans) fit into the Republican scheme of things.

It seems that not only do unborn children need to be protected from women's wanton ways, but insurance companies need to be protected from women's propensity for lying. When Democrats proposed an amendment to the bill that would have allowed some health insurance plans to cover abortion in the event of rape or incest, Rep. Eric Turner reminded everyone that a woman might lie about being raped in order to get her abortion paid for.

After planting this poison pill, Rep. Turner did what's become typical of public figures these days: he apologized. He could afford to. The Republican majority killed the amendment.

So this is what we get from the party that claims to pride itself on individualism. Republicans say it's great, the foundation of our freedom. So long, that is, as every individual acts the same.

As if women weren't bad enough, Republicans have also had the gays to deal with. And deal with them they have, bringing back a constitutional amendment to outlaw not only gay marriage, but any form of civil union.

Fortunately, it takes a while to amend Indiana's Constitution. The Legislature will have to vote in favor of the amendment yet again in two years, and then all of us will have a vote in a general election. The people of Indiana may yet save their state from the bigotry promoted by this current crop of elected representatives.

How, exactly, gay people are going to ruin marriage is hard to figure out, particularly since marriage is already tainted by — you guessed it — women.

> **Women can't be trusted to make responsible decisions regarding their bodies; gays can't be trusted to form households or raise kids.**

Defending marriage from gays is a smokescreen, a convenient pretext for inserting discriminatory, anti-gay language into the state's Constitution. It's the equivalent of adding a line to all those welcome signs posted along Indiana's borders that reads: GAYS KEEP OUT.

Indiana already has a law prohibiting gay marriage. The argument we should be having is over this law's dubious constitutionality, challenging the basis upon which the state can say who is allowed to marry. It's a fair guess that Republicans fear such a challenge. Their drive to build anti-gay bias into the Constitution is a kind of preemptive strike against the possibility of court-ordered repeal.

An Indiana where this argument could take place would be a very different state from the one we live in now. Today's Indiana, as interpreted by the Republican majorities in the Statehouse, is a place bent on turning large portions of our population into second-class citizens: Women can't be trusted to make responsible decisions regarding their bodies, and gays can't be trusted to form households or raise kids.

I'm not sure how Republicans think that treating women and gays in these ways will make Indiana stronger. In both cases, their lawmaking seems to be about trying to protect this state from the future. That, of course, is an impossible task. It also betrays a lack of faith in people. Rather than allow individuals to navigate their way through the various difficulties and hardships of this life with some modicum of dignity, the Republican agenda has played favorites — unborn children and straight men — and punished losers — women and same-sex couples. They are building a wall around Indiana that mistakes social isolation for strength.

What a sour scene for those prodigal Democrats to come home to. After being gone for five weeks, they returned to a blunt fact: power doesn't budge. ■

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- 12p - Divine Time (Indianapolis debut!)
- 1p - The Kemps
- 2p - Brad Real
- 3p - Vacation Club
- 4p - Oreo Jones
- 5p - Beta Male
- 6p - We Are Hex

DJ sets OUTSIDE from:

- 12p - 6p Rusty Redenbacher and Mr. Kinetic

BOOTH ACTION —
SEE WHO ELSE IS COMING TO THE PARTY!

- **My Old Kentucky Blog/Laundromatinee** will be on site shooting video and handing out goodness. We will also be giving away a pair of tickets, each hour, for an MOKB show!
- **NUVO street team** will be in full-effect.
- **Indie Volumes** will be in the house, setting up their rad foto booth, for your FREE RSD photo op!
- **Handmade Promenade**, will be on hand(made) selling the freshest, single-artisan love.
- **Upland Beer** will be providing and pouring their locally hopped goodness.
- **The Schnood** will be making a balloon animal just for you!
- **West Coast Tacos** will be parked out front, all day, bringing you their mobile taco love.
- **YELP** will be here running their game: "Pin The Skinny Jean On The Hipster!" You'll never guess what the prize is...
- **Mile 44** will be on hand to sell their local, silk-screened show poster badness.

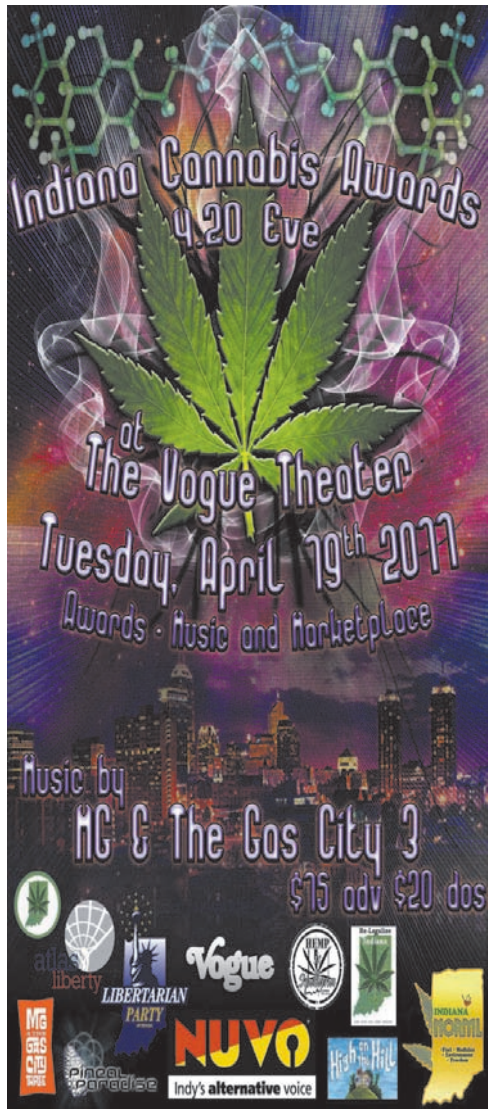
SWEET, SWEET MERCH —
MADE JUST FOR THIS DAY!

- A special, for RSD, **Frank Kozik Vinyl Figure** will be available for sale!
- Grab yourself one of our limited **LUNA music/Al Green totes** to show off your new purchases!

SWEET, SWEET EXCLUSIVE MUSIC —
MADE JUST FOR THIS DAY!

- Each year artists and labels create **special releases on Vinyl and CD**, just for sale on RSD and only at independent record shops.
- This year there are over 300 titles, going on sale, on the 16th, from such artists as: **Ryan Adams, Flaming Lips, Wavves, Phish, Pearl Jam, Gorillaz, Decemberists, James Blake, The Rolling Stones, and L-O-A-D-S more!** Come by and have a little party with us!

LUNA music
shop local, shop LUNA.
we really do love you.
www.lunamusic.net



2011
Walk for Water
Sunday April 10, 2011
1pm - 3pm
White River State Park

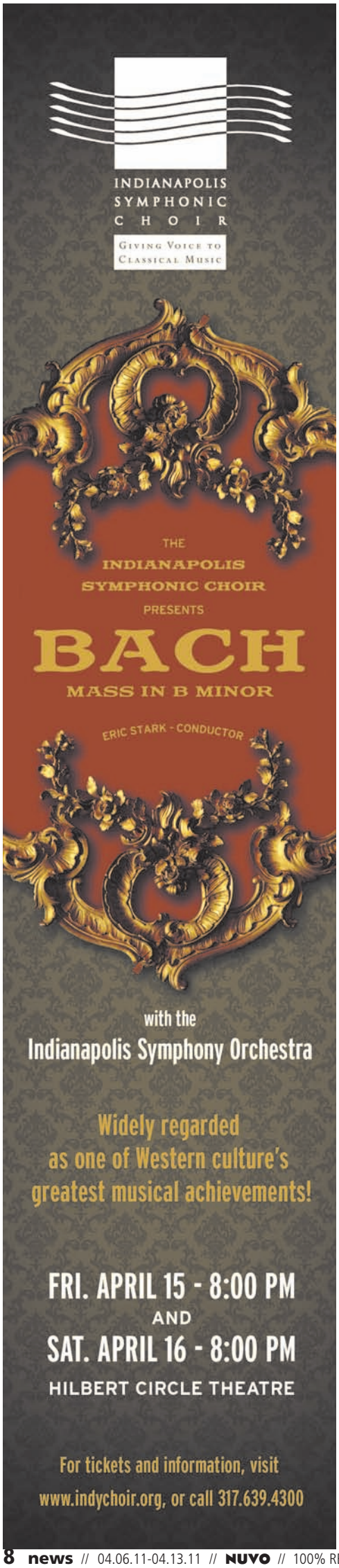
6,500 steps. 3.5 miles. 1 great cause.
Registration $20
Includes entry for raffle prizes and gifts from various vendors. 100% of proceeds benefit the Hoosier Environmental Council. Children 12 and under are free.

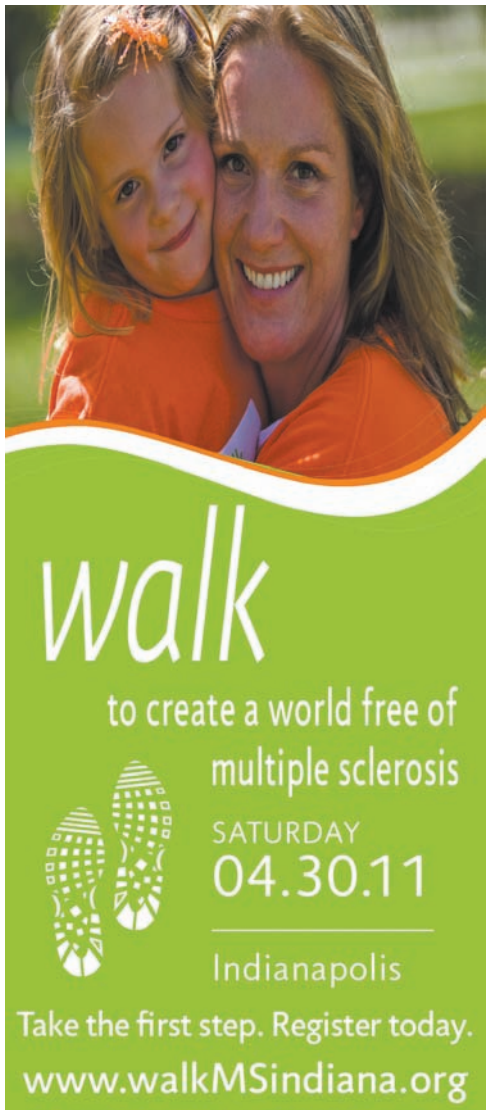
92.3 wtts
NUVO
Indy's alternative voice

Learn more at www.hecweb.org
Registration begins at 12:30 pm or in advance at Indianapolis Aveda salons

BE A WATER WARRIOR

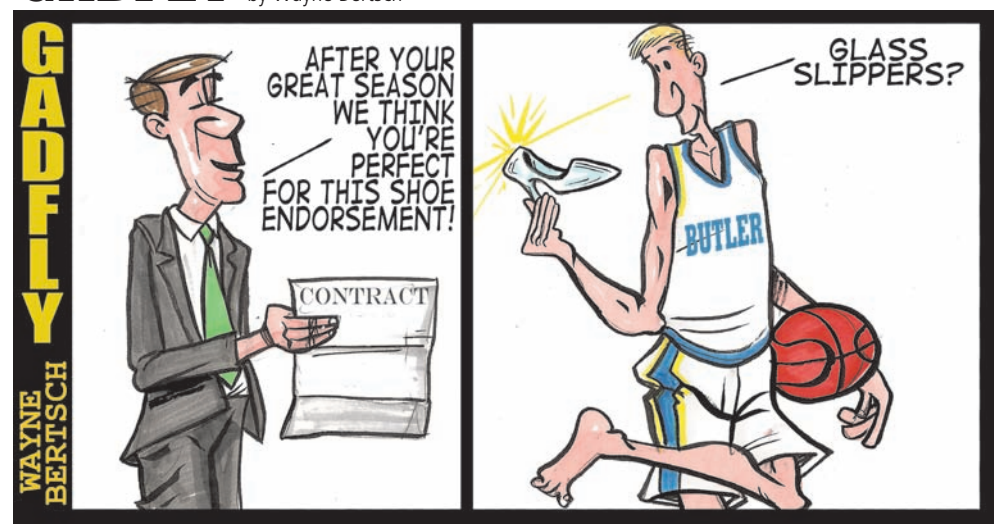
AVEDA
EARTHMONTH 2011







GADFLY by Wayne Bertsch



HAIKU NEWS

by Jim Poyser

radiation is
one means of getting we're all
in this together

unions bombarded
but I can't care; I have to
work weekends, plus nights

report says future
jobs will turn the middle class
into piddling class

heads of Mae and Mac
get lots of smack thanks to tax
payers' knowledge lack

tea party wants big
budget cuts but can they do
without cream, sugar?

GOP spending
cuts sound super but will there
be a country left?

oil prices up, gas
will follow, when will we wise
up and cars forgo

traffic deaths are at
a sixty one year low — spread
the news via text!

Dodger fans beat up
Giants fan; couldn't they have
thrown an apple pie?

America, on
the brink of collapse, blasphemes
all its traditions

GOT ME ALL TWITTERED!
Follow @jimpoyser on Twitter for more Haiku News.

THUMBSUP THUMBSDOWN

OBAMA TO VISIT INDY

Hand-delivering a pat on the back for clean energy-minded Hoosiers, President Barack Obama will visit Indianapolis on Friday. The POTUS will tour Speedway-based Allison Transmission, which received a $62.8 million stimulus grant from the U.S. Department of Energy in August 2009 to build a plant producing hybrid propulsion systems. According to White House press releases, he'll address workers about plans to tackle rising oil prices by decreasing oil imports. We're happy to show the commander in chief some Midwestern hospitality, even if this is just a thinly-veiled publicity stop on his campaign for reelection.

GIVEN THE (PINK) SLIP

Aside from those stellar AP scores announced in February, it goes from bad to worse on the city's education front. Tuesday brought the announcement that 271 teachers in Indianapolis Public Schools had been laid off due to changes in state funding and declining enrollment, said school board president Elizabeth Gore. More firings are expected. News of the development came just hours after IPS announced receiving recognition for sustainability from the U.S. Environment Protection Agency and the U.S. Green Building Council. Maybe those touted enviro-conscious practices can help trim the $20 million deficit now facing the district.

REMEMBERING MLK

Labor union members and supporters rallied a crowd of 400 at a statehouse protest on Monday, marking the 43rd anniversary of Martin Luther King, Jr.'s assassination. Organized by Indiana's chapter of the American Federation of Labor – Congress of Industrial Organizations (AFL-CIO), demonstrators joined the nationwide We Are One campaign in a show of solidarity with union workers. Rally sponsors emphasized Dr. King's commitment to collective bargaining. Later that day, IPS School 27 served as a rain location for the well-attended King-Kennedy ceremony, an annual commemoration of Robert F. Kennedy's historic speech on the night of King's assassination.

DEADLINE'S A-LOOMIN'

Last week's social issue blitzkrieg at the Statehouse seemed plenty aggressive, but Indiana lawmakers still face a huge to-do list before adjournment on April 29. Most pressing: the state budget, education reforms and redistricting. Senate Appropriations Committee chairman Luke Kenley (R-Noblesville) expects his chamber will vote April 11 on the two-year, $28 billion budget. As for the contentious school issues, i.e. vouchers and funding, Gov. Daniels has said he'll call a special session unless progress is made. And the once-a-decade process of redistricting may create even more Republican-friendly political districts — if they ever get around to drawing the new lines, that is.

THOUGHT BITE

By Andy Jacobs Jr.

Sidewalk crowd at *The Today Show*: "Fools' names and fools' faces are often seen in public places."

Global impact

Environmental expert on climate change, health and the economy

BY TYLER FALK
EDITORS@NUVO.NET

Climate change denial has been a persistent trend over the past several decades throughout statehouses and the highest legislative chambers. Even our commander in chief, who early on was dubbed the "greenest U.S. president ever," wouldn't touch the topic during his State of the Union address this year.

But doubt and inaction come at our own peril. So says a humbling new book, *Changing Planet, Changing Health*.

In their analysis, authors Paul Epstein, and Dan Ferber, an award-winning science journalist (and NUVO contributor), explore how a warming planet damages not only our health but also our struggling economy.

Dr. Epstein is associate director of Harvard Medical School's Center for Health and the Global Environment, and has worked with the Intergovernmental Panel on Climate Change. For years, he's been at the forefront of the global warming awareness movement. He and Ferber advocate public works programs to transform energy usage; in a background interview on their book's promotional site, they describe the revamp as "a global health insurance policy."

During a recent conversation with NUVO, Epstein offered insight to why Indiana residents should be concerned about climate change, explaining how coal hurts both our lungs and our bottom line.

NUVO: Your book covers a number of ways that climate change impacts health. What's the number one issue related to climate change that has the biggest effect?

EPSTEIN: There are several direct pathways from climate change to health. The largest impact will come from changes in the ecological systems. Talking about forests, marine life; our crops, our food, our air — they are all dependent on a healthy environment. That's my greatest concern.

NUVO: Climate change can be a difficult, abstract concept for people to understand. Do you find that discussing the issue in terms of personal health makes it easier to grasp?

EPSTEIN: I do. This is the whole motivation for setting up the Center for Health and the Global Environment at Harvard Medical School. It's to translate abstract and sometimes intangible issues into what's happening in your backyard and to your children, and how that's affected by climate change.

NUVO: Your book details the time you spent working in Mozambique and other places around the world. How do the actions of people in the U.S. affect health in other countries?

EPSTEIN: The U.S. is a major contributor to climate change through our greenhouse gas emissions. These are the gases that trap heat in the atmosphere. We've known that since the early 1800s. We also know that this warmth is going into the oceans. Since the 1950s, oceans have accumulated 22 times as much heat as the atmosphere. That's what increases evaporation — a warmer atmosphere holds more water vapor.

The whole water cycle is revved up — water is warming, ice is melting, water vapor is rising. So we're seeing more intense rains, and they lead to flooding and waterborne disease like E. coli and cryptosporidiosis. The warming itself is affecting infectious disease.

In the highlands, we're seeing this dramatically where glaciers are retreating, plant communities are migrating upward, mosquitoes are now circulating at high altitudes. The temperature is what affects the conditions conducive to transmission, in terms of changes in latitude and altitude, whereas the extreme weather events — droughts and floods — are related to diseases like dengue fever, malaria and waterborne diseases.

NUVO: Gov. Mitch Daniels promotes "Hoosier coal," or "clean coal" — we get about 95 percent of our electricity from coal. Consequently, Indiana is the 4th largest emitter of CO2 in the U.S. What are the health costs of this kind of thinking?

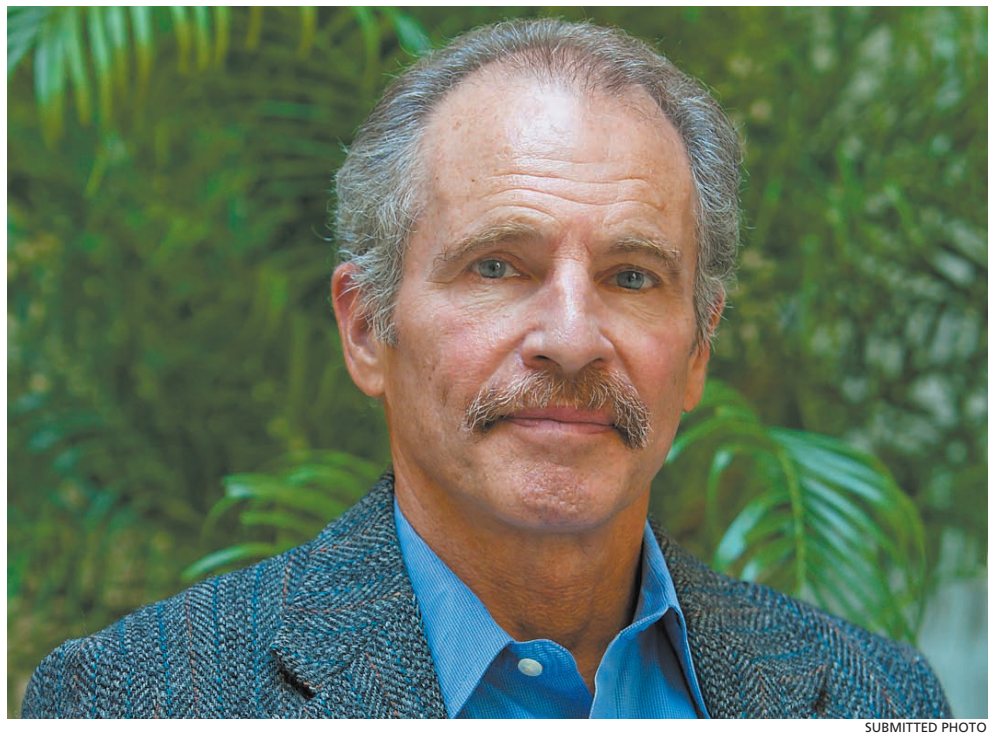
EPSTEIN: We just published a paper, called "Full cost accounting for the life cycle of coal." There we look at the health impacts for coal mining regions, particularly in Appalachia with what is happening with mountaintop removal. We look at the emissions from air pollution that causes cardiac illness. We look at the impacts of mercury. We look at the land and then the climate impact.

This adds up to hundreds of billions of dollars in terms of lives lost. It concludes with the idea that clean coal and carbon capture and storage do not deal with any of the life-cycle costs upstream.

NUVO: Why should Indiana's "fiscal conservatives" be concerned about these costs associated with climate change?

EPSTEIN: Look at asthma, for example. Asthma has more than doubled in this country since 1980. More CO2 increases the pollen production from ragweed, to early flowering trees — it makes the pollen more allergenic, and some mushrooms produce more spores. On the other hand, we have particulate matter that the pollen attaches to and together they clog the lungs and help deliver the allergens.

Then there's ozone and photochemical smog that's increased during heat waves from tailpipe emissions mixing with other gases. The aggregate we're seeing is that spring, summer, and fall last two to four weeks longer than they did several decades ago, depending on latitude. The aggregate of climate change is extending the allergy and asthma season.



SUBMITTED PHOTO

"It concerns all of us, children and adults. Climate change is responsible for lost productivity, and costs us dearly in health." — Dr. Paul Epstein

It concerns all of us, children and adults. Climate change is responsible for lost productivity, lost school days, and costs us dearly in health costs.

Costs associated with extreme events are [also] skyrocketing. In the '80s, it was about $4 billion a year attributable to weather-related extreme events. That jumped tenfold to $40 billion a year in the '90s, and now we're consistently seeing costs in the $200 billion range from weather-related disasters. This is absorbed by some of the financial community with higher rates. It is taxing us.

Not only is it affecting our lives, but it's affecting us economically. Increasing instability threatens to bring more extremes, which is bad for health, bad for the economy, bad for political stability.

NUVO: You were leading the effort to raise global warming awareness when people weren't easily convinced about the scientific findings. How does that compare to your experience with today's naysayers in the political sphere and the general public?

EPSTEIN: There has been a well-orchestrated, well-funded campaign to keep this drumbeat of doubt alive for people living in the United States particularly.

The extreme amount of flooding incidents in this country and winter extremes and storms increasing their strength, if not in frequency — these are changes that we're all seeing. It's amazing that more and more is happening that shows us the climate has changed, while more and more of our political debate gets mired in doubt about what we're actually seeing.

NUVO: Your book discusses London's citywide cleanup in the 1800s through infrastructure improvements. What role do cities play in countering climate change in the 21st century?

EPSTEIN: Here's a set of healthy solutions, starting with vehicles, electric vehicles of all sorts — planes, buses and trains, plugged into a cleanly powered smart grid, and then combined with healthy cities programs. By that I mean green buildings, rooftop gardens, tree-lined streets, biking lanes, walking paths, open space, permeable surfaces, smart growth, and public transport.

All of these can make the cities healthy and well-adapted to the climate we're experiencing, create jobs and stimulate industries, and push these climate-friendly technologies into the global marketplace. ■

CHANGING PLANET, CHANGING HEALTH LAUNCH PARTY

Sunday, April 10; 2-4 p.m.

The Art Bank

811 Massachusetts Ave.; 624-1010

www.sites.google.com/site/artbankartgallery

Admission is free.

For more on Epstein and Ferber's book:

http://changingplanetchanginghealth.com.

onnuvo.net /ARTICLES

- **New land acquisition for Shortridge Magnet High School** by Keelee Hurlburt
- **IPS earns national recognition for sustainability** by Caroline Thomas
- **Shamar Bailey: Indy's ultimate fighter** by Joe O'Gara
- **We Are One: In memory of Dr. King** by Laura McPhee
- **Photo gallery of the Statehouse 'School Choice' rally** by Lora Olive
- **So much for Statehouse compromises…** by Catherine Green

Bad end for Butler Bulldogs

Championship game goes UConn's way

BY KATY YEISER
EDITORS@NUVO.NET



PHOTO COURTESY OF JOHN FETCHO/BUTLER UNIVERSITY ATHLETICS

Happier times: Butler celebrates their victory over VCU in the Final Four.

By now, Butler fans have had time to digest the confounding nightmare that was Monday night.

You've likely found the silver lining:

Butler's wretched 53-41 losing effort in the 2011 NCAA men's basketball national championship game against Connecticut will never trump the success the Bulldogs have had, and the team's ability to capture the hearts of college basketball fans, over the past two seasons.

The way Butler lost does not accurately reflect Butler's season. Matt Howard, Shelvin Mack and their Butler Bulldogs deserved a better ending.

This much is true.

But you can't deny what happened Monday night:

The 2011 national championship game was awful. Inexplicably and historically awful. Yet, it was also remarkable.

Remember what you saw—even revel in the awfulness if you have to—because you'll likely never see a worse championship game in your lifetime.

The astounding and constant stream of bricks, turnovers and errant passes will never be matched on this level. You will never see a group of college basketball players manage to clank wide-open layups underneath the rim possession after possession after possession.

Watching these towering, elite college athletes miss so many bunny shots was, again, remarkable. Missing those shots seemed harder than making them.

Surely, Andrew Smith couldn't miss another point-blank shot for Butler. Oh, no, he did. Did that did just happen before my eyes?

We witnessed history, even if it was ugly.

As CBS analyst Greg Anthony said at halftime: "This was the worst half of basketball I've ever seen in a national championship game."

Not only were his comments true, but sadly the most impressive performance of the night at the time.

The first half so unbelievably lacked anything that resembled college basketball at its supposed highest level, I wouldn't have been surprised if CBS got Ruben Studdard's agent on the phone and requested the former *American Idol* winner to re-record "One Shining Moment" in his best Luther Vandross impersonation to better reflect the contest:

"The ball is tipped…
And there's a brick…
Followed by a brick…
Oh, God, another brick…"

Nor would I have been surprised to find video of James Downey gathering both teams in one locker room at the half to rephrase his memorable *Billy Madison* monologue, but with a twist:

"Butler and Connecticut, at no point in your fumbling, incoherent execution of the past 20 minutes of regulation, were you even close to anything that could be considered basketball. Everyone in this stadium is now dumber for having watched it. I award you a combined 41 points, the lowest combined points for a first half in a national championship game since 1946. May God have mercy on your soul."

The debauchery of the game was only matched by CBS's inexplicably poor editing choice to show a replay of Kemba Walker clearly screaming the F-Bomb—in slow motion!—before commercial break at the half.

Mind boggling!

Why would CBS show that? What's going on? Can we start over?

By the time the second half rolled around, CBS co-analyst Clark Kellogg, who looked liked co-analyst Steve Kerr had told him it was time to put Old Yeller down, could only muster: "I think there's going to be some shot making in the second half."

The college basketball world had fallen into a collective depression like we've never seen before.

It was astonishing.

Unfortunately for Butler, things got worse.

UConn executed "some shot making" at an OK but not remarkable pace (34.5 percent overall, only 1 for 11 behind the 3-point line) while the Bulldogs continued to flounder in spectacular, historical fashion.

You know the harrowing statistics already. They are as familiar now as Howard's flopping brown curls tipping over his ears:

- Butler only scored three 2-point field goals the whole game for an unbelievable 9.7 percent, the worst in championship game history.
- Butler only scored 41 points in the game, the lowest in a championship game since 1949.
- Butler's overall field goal shooting percentage (12 of 64) was 18.8, the worst in championship history.

Coaches Jim Calhoun and Brad Stevens painted the game as a defensive battle, but for those who watched, images of Howard (one for 13 with six rebounds) and Smith (five points and nine rebounds) missing gimme shot after gimme shot is forever burned in our memories.

And as much as Butler's defense has been praised this tournament, the Bulldogs couldn't stop UConn's front line.

The Huskies outscored their opponents in the paint 26 to 2. Ouch.

Butler fans can only hope that one day their beloved team will laugh about this horrid Monday night and remember the good times steam rolling through the past two NCAA tournaments.

"I guess we ran out of steam. Nobody could make (shots)," Butler guard Zach Hahn said.

Even so, the landmarks reached by Stevens' squads the past two seasons greatly overshadow Monday night's national championship no show:

- They were the first Indiana team in the state's lauded college basketball history to go to back-to-back Final Fours.
- They combined for 61 wins in the past two seasons.
- They were 10-2 in the last two national tournaments and were the first unranked team to make the championship game since Danny Manning and his 1988 Kansas Jayhawks.
- They upset a slew of higher seeds on their journey to back-to-back title game appearances. (No. 1 Pittsburgh and No. 2 Florida this year. No. 1 Syracuse and No. 2 Kansas State last year.)
- They became only the fifth team in 21 years to play in back-to-back championship games, joining Florida ('06, '07) and Michigan ('92, '93) as well as Duke and Kentucky, which made a run to the finals three years in a row: '90-'92 and '96-'98, respectively.

As Stevens said about his team after the loss, "What they've done for Butler and what they've meant to Butler, you can't even put it into words. I'm not sure you can put it into words for the sport."

This much is true, too: whatever the hell happened Monday night, it was memorable but for all the wrong reasons. ■

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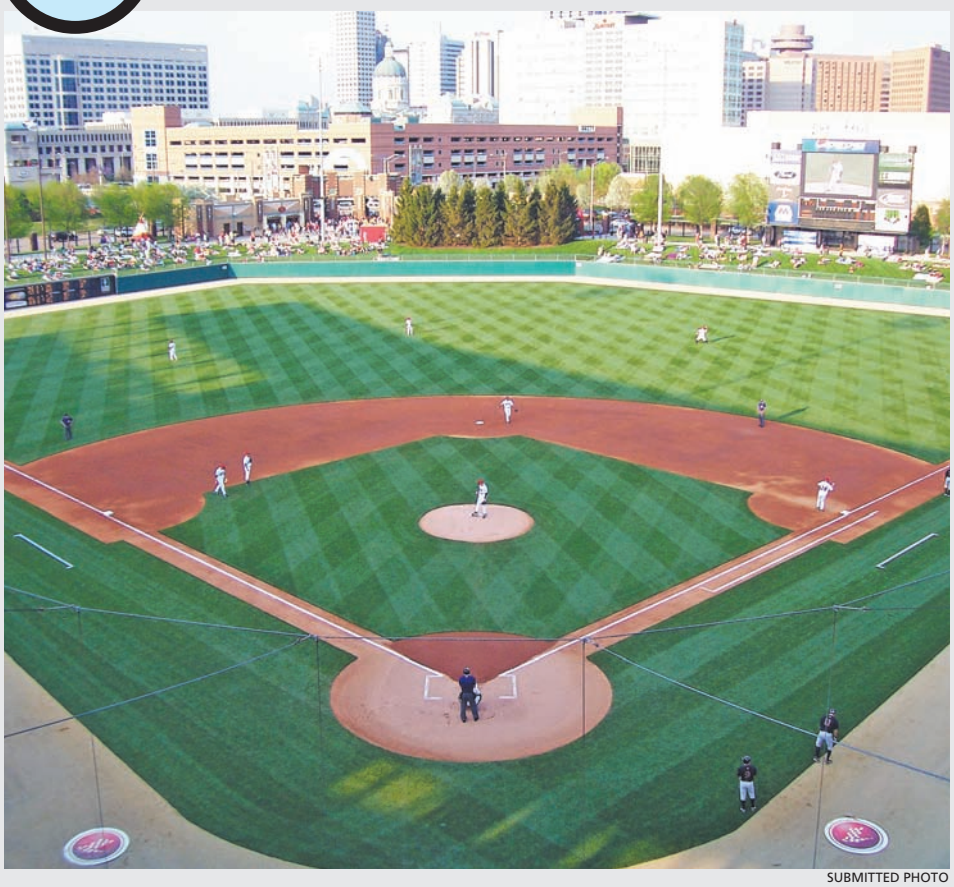
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RANGER INDIA PALE ALE 12 BOTTLES WE'RE HOPPY, YOU'RE HAPPY

For comprehensive event listings, go to www.nuvo.net/calendar

do or **die**

Only have time to do one thing all week? This is it.



SUBMITTED PHOTO

Victory Field.

7 THURSDAY
SPORTS
Opening Night at Victory Field

The **Indianapolis Indians** are promising big things—controlling the weather, to start. The Indians are pledging that the temperature on their **Opening Night game against the Columbus Clippers** will not be below 60 degrees, or everyone in attendance will receive a free ticket to their choice of an April home game. Even if the weather doesn't cooperate, the beginning of the season will be celebrated with some sweet post-game fireworks. For those of who really want to get in the spirit, Mayor Ballard, Sun King Brewery and Indy Cog are promoting cycling and its benefits before the game by meeting at Sun King Brewery, 135 N. College Ave. at 5 p.m. to bike as a group to the game. (See page 22 for more info on the event) The game starts at 7:05 p.m. April 7 at **Victory Field,** 501 W. Maryland St. Tickets range from $9 to $14. www.indyindians.com. ■

8 FRIDAY
MUSIC
Blair Clark at the Eiteljorg

The Eiteljorg's *'Red/Black: Related Through History'* program continues to feature talented performers. The latest addition is **Blair Clark**, a Chippewa and African-American musician who, along with his nine-piece band, will perform a fusion of jazz, blues and popular music inspired by African and Native American cultures. Clark's 7 p.m. performance at the museum is in honor of Jazz Appreciation Month. Tickets for the event are $15 for the general public, $12 for museum members. The **Eiteljorg Museum** of American Indians and Western Art is located at 500 W. Washington Street. For more information call (317) 636-9378 or visit www.eiteljorg.org. ■



SUBMITTED PHOTO

Gregory Hancock Dance Theatre

8 FRIDAY
BALLET
Gregory Hancock's Saints and Sinners

Gregory Hancock Dance Theatre's (GHDT) latest show, *Saints and Sinners,* is a riveting exploration of the light and dark sides of dance. Featuring a ballet inspired by Joan of Arc which creates a haunting web of faith and vision, the performance promises to enthrall its viewers. The other piece that will be danced, entitled 'The Seven Deadly Sins,' explores the idea that the aforementioned sins are not singled out because of their own flaws but because they are the cause of other sins. Saints and Sinners will be performed April 8 & 9 at 8 p.m. at the **Pike Performing Arts Center**, 6701 Zionsville Road. Tickets for the event are $25 for adults, $20 for students and seniors. For more information call (317)216-5455 or visit www.pikepac.org. ■

9 SATURDAY
ROLLER DERBY
Circle City Derby Pain

The **Circle City Derby Girls** are at it again. In their first home match of the season, the undefeated roller rock stars are hosting a double-header against the Southern Illinois Rollergirls and the Lansing Derby Vixens. Royal Pain, a tongue in cheek nod to the royal wedding that will also take place in April, may lack crown jewels but it promises to make up for it with fishnets and sass. We're sure the Queen Mother would be proud. The first match starts at 6 p.m., followed by the second at 7:45 p.m. at **The Forum,** 9022 E. 126th Street, Fishers. Tickets for the event are $10 in advance, $15 at the door and free for children under 6. For more information call (317) 752-0962 or visit www.circlecityderbygirls.com. ■



SUBMITTED PHOTO

Circle City Derby Girls

onnuvo.net

/ARTICLES
- **Shamar Bailey: Indy' ultimate fighter** by Joe O'Gara
- **Jon Lajoie's misogyny and dick jokes** by Anna Turner
- **Review: Queens of the Stone Age** by Jeff Napier
- **Freddie Bunz: It's been a long time coming** by Danielle Look
- **Roots/Rock Notes** by Rob Nichols

9 SATURDAY
BALLET
Joffrey Ballet at Clowes

The **Joffrey Ballet's** reputation has preceded its arrival at Butler's **Clowes Memorial Hall**. For more than half a century, the ballet company has showcased their deep commitment to spreading the beauty of ballet to a wide variety of audiences through their inclusive perspectives on dance and diverse repertoire of pieces. The Joffrey Ballet will be in town for one night only. Tickets for the event range from $25-$35 for adults, $20-$30 for students and seniors. Clowes Hall is located at 4602 Sunset Avenue, Indianapolis. For more information call (317) 940-6444 or visit www.cloweshall.org. ■



SUBMITTED PHOTO

Left to right: Mairead Nesbitt, Lisa Lambe, Lisa Kelly, Chloe Agnew (photo by Lili Forberg).

9 SATURDAY
MUSIC
CELTIC WOMAN

St. Patrick's Day may be over, but don't let holidays constrain you. **Celtic Woman**—six million CD/DVDs sold worldwide, seven consecutive No. 1's on *Billboard's* World Album Chart—is a powerhouse of breathlessly dramatic and beyond captivating talent. The lovely music of the Eire will be performed for one night only on April 9 at 8 p.m. at the **Murat Theatre at Old National Centre**, 502 N. New Jersey St. Tickets range from $44 to $69. For more information, visit www.celticwoman.com and for tickets, visit livenation.com or call 231-0000. ■



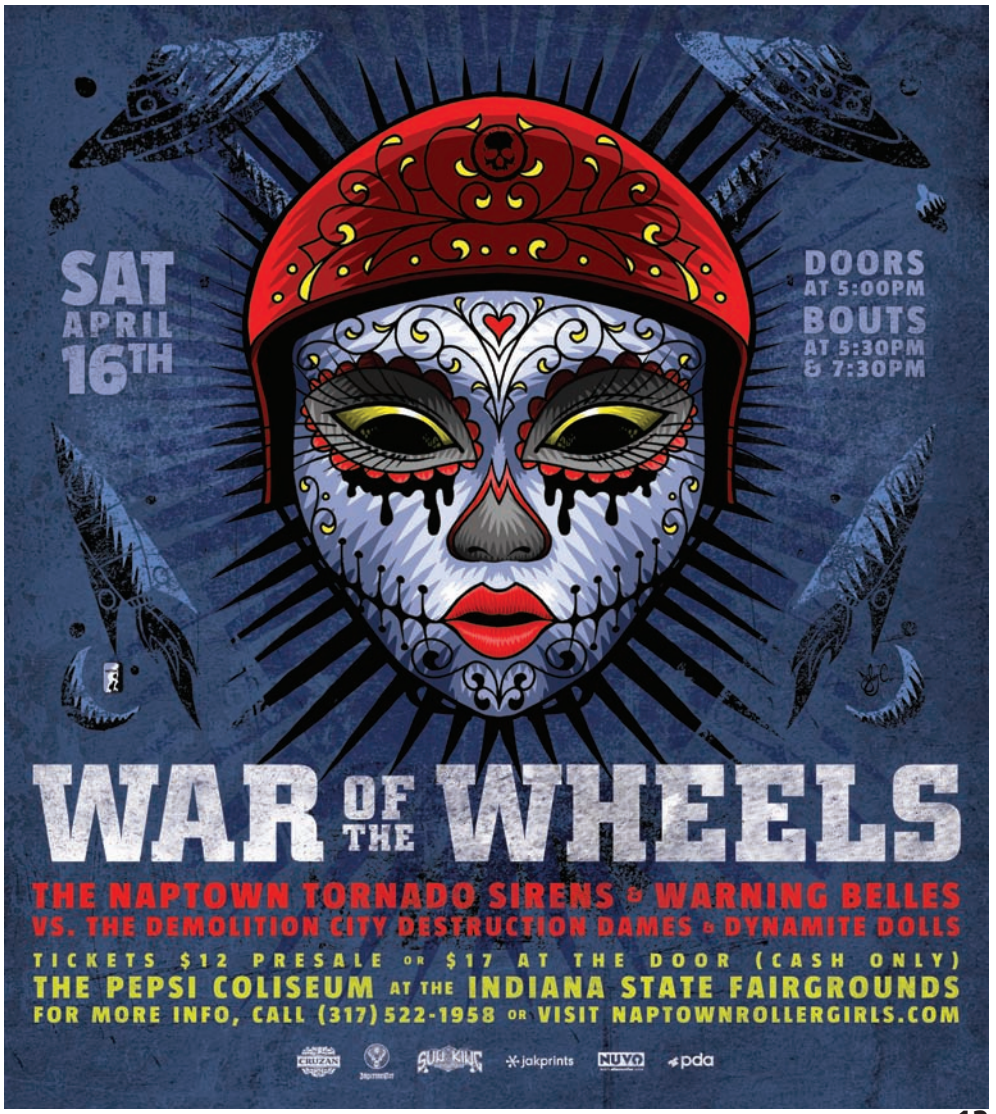
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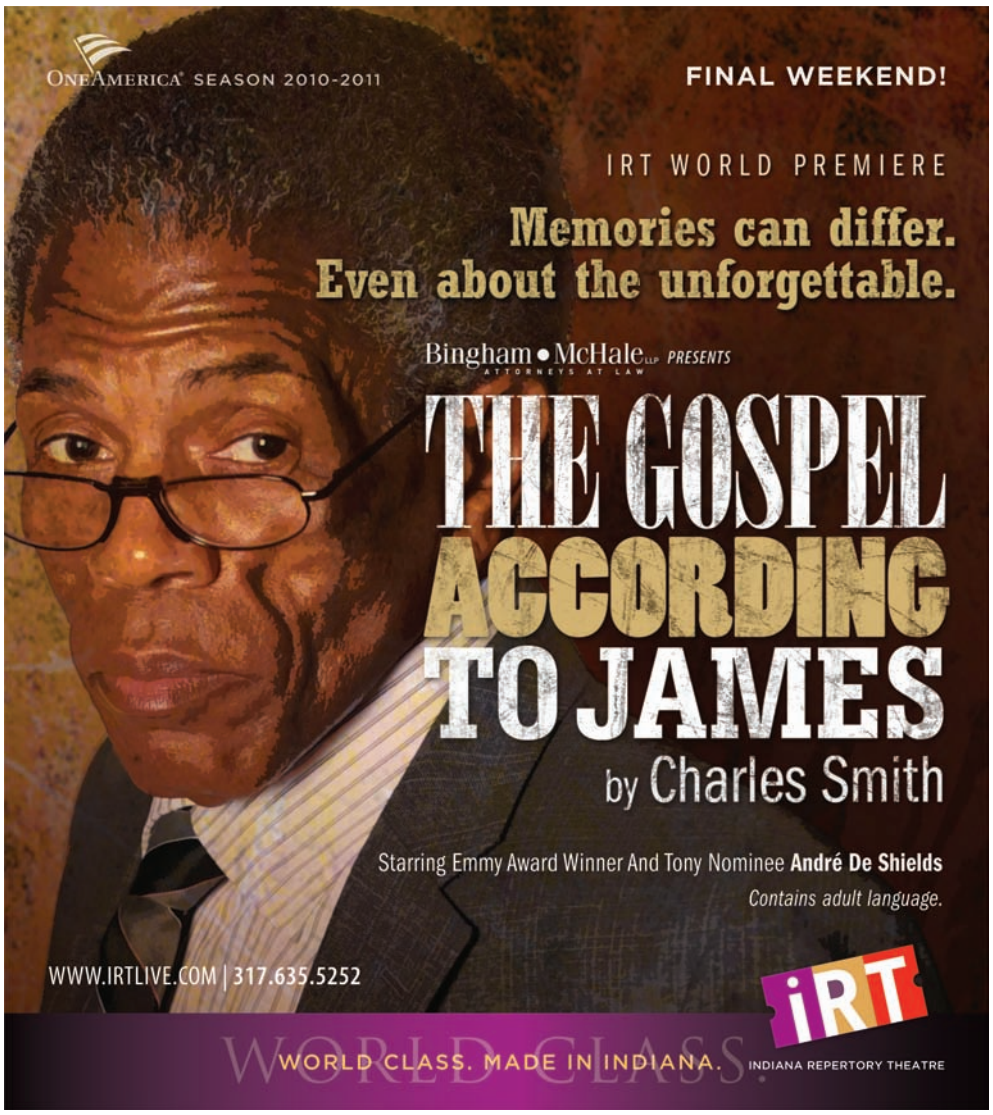
Beth Horner

9 SATURDAY
STORYTELLING
Love Lost, Found and Fumbled

Beth Horner's presentation may be entitled *Love Lost, Found and Fumbled*, but it promises to be much more than just a "kissing book." Horner is promised to deliver every type of love story, whether it's tragic, classic or laughable, such as her oft-requested spoof Encounter with a Romance Novel. Nationally acclaimed and having performed for over 18 years, Horner delivers a lively storytelling style to enchant her audiences. The love story begins April 9 from 7:30 to 9:30 p.m. at the Frank and Katrina Basile Theater in the Eugene and Marilyn Glick **Indiana History Center**, 450 W. Ohio St. Tickets are $20 in advance or $25 at the door. For more information and tickets, call 232-1882 or visit www. storytellingarts.org. ■









GO&DO



PHOTO BY Zach Wahls

9 SATURDAY
LECTURE

FREE

A Conversation with Zach Wahls

Nineteen-year-old University of Iowa student **Zach Wahls**, whose impassioned speech about gay rights was an internet sensation, will be speaking at **IUPUI's Main Lecture Hall**, 325 University Blvd. The event, A Conversation with Zach Wells, is sponsored by Straight Americans for Gay Equality (SAGE) and is being billed as an activist training and interactive Skype conference aimed toward promoting equality in hiring and housing policies, along with the recent bill banning gay marriage and civil unions in the state of Indiana. The conference begins at noon. For more information visit www.iupui.edu or call (317) 274-5555. ■

10 SUNDAY
MUSIC

The Vinyl Cafe at the ISO

Stuart McLean may be Canadian, but don't let that stop you. His hit radio show **"The Vinyl Cafe"** premiered in 1994, offering audiences an eclectic musical journey and to hear about the life of Dave, married with two children and the owner of the world's smallest record store. His audience has only grown as he's taken the show to places like Seattle, Cleveland and Portland. Go hear the Canadian magic April 10 at 2:30 p.m. at the **Hilbert Circle Theater**, 45 Monument Circle. Tickets are $37.50. For more information, call 639-4300 or visit www.indianapolissymphony.org. ■

13 WEDNESDAY
PERFORMANCE ARTS

The Encyclopedia Show at Earth House

Any show that uses the encyclopedia as their inspiration automatically wins in our book. **The Encyclopedia Show** originated in in Chicago and picks a new topic from the encyclopedia randomly and a diverse group of artists, writers, etc. are given assignments. This week in Indy, they're presenting The Visual Spectrum of Color, a mash up of improv, vaudeville and poetry slam. For extra kicks, receive a dollar off your admission if you dress like Roy G. Biv (come on, you know what that means) or if you bring a poem or work of art about Roy G. Biv., with the chance of presenting it onstage as well. The fun starts April 13 at 8 p.m. at the **Earth House Cafe**, 237 N. East St. Tickets are $5. For more information, visit encyclopediashow-indianapolis.wordpress.com or email encyclopediashowindy@gmail.com. ■



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VINCENT THE OPERA



(Above): Still life: Vase with Fifteen Flowers (1888); (Right): *Paul Gauguin's Armchair (1888)*

> "The energy behind his drive to get some kind of transcendence through color and composition was, in many ways, a drive toward the Divine."
> – J.D. MCCLATCHY

BY DAVID HOPPE • DHOPPE@NUVO.NET

"If you see them from half a mile away, you know who the artist is." Composer Bernard Rands is talking about the paintings of Vincent van Gogh. Although today Van Gogh's paintings are arguably the most well known in the world, during his short and troubled life, Van Gogh was a non-entity, able to sell just one piece.

For Rands, Van Gogh's story has amounted to a journey that began 40 years ago and is just now reaching its destination. In this case, the destination is Bloomington, Ind., and the Indiana University Jacobs School of Music, where Rand's opera, *Vincent*, will receive its world premiere, April 8-16 in celebration of the Jacobs School's 100th Anniversary.

Vincent's genesis took place in Amsterdam in 1973, at the opening of the Van Gogh Museum. "I was one of the first on the doorstep when it became open to the public," says Rands, who was in the Netherlands for performances of some of his compositions.

"I had seen a great deal of his work in various museums around the world," recalls Rands, speaking from an IU rehearsal hall. "But that particular layout was so striking in so many ways. I thought sometime, somewhere, I will make a theater work that will attempt to capture the nature of this man and his work."

Rands had already forged a formidable international career for himself as a serious composer of concert music. Born in Sheffield, England in 1934, Rands' work has been programmed by such renowned symphony conductors as Daniel Barenboim, Lorin Maazel, Zubin Mehta, Pierre Boulez, Seiji Ozawa and Leonard Slatkin.

A U.S. citizen since 1983, Rands' *Canti del Sole* won a Pulitzer Prize for music in 1984 and a recording of his *Canti D'Amor* by men's vocal ensemble Chanticleer received a Grammy in 2000. He has taught at the Juillard School of Music, Yale and Harvard, where he is Walter Bigelow Rosen Professor of Music Emeritus.

The magazine *Musical America* called Rands "a composer with a poet's sensibility and a painterly love of color and line."

Rands' artistic accomplishments and honors stand in stark contrast to those of his subject, Vincent van Gogh.

Van Gogh was born in Holland in 1853. He was a pastor's son, who took up art in his late 20s, after a series of personal setbacks, including two busted romances, and the repeated failure to make a go of one job after another — bookstore clerk, art salesman, preacher.

In 1886, Van Gogh's brother, Theo, who worked in a Parisian art gallery, introduced Vincent to the art scene there. Van Gogh took classes and came in contact with Impressionism. He met such artists as Pissarro, Monet and Gauguin.

Eventually, Van Gogh moved to the town of Arles, where he hoped to start a school of art. He persuaded Gauguin to join him there, but their friendship crashed. One night; Van Gogh attacked Gauguin with a razor; Gauguin escaped injury, but Van Gogh turned the blade on himself, slashing his earlobe.

Van Gogh's voluminous correspondence with Theo makes it clear that Vincent was painfully aware of his own mental instability. He checked himself into an asylum in Saint-Remy. At first he seemed to be recovering, but it didn't last. Van Gogh shot himself and died two days later, at the age of 37.

Van Gogh created at least 900 paintings that we know of, in barely 10 years. Although he sought recognition for his work, he was rejected again and again. He wrote that "a good picture is equivalent to a good deed." And: "It is not the language of painters but the language of nature which one should listen to… The feeling for the things themselves, for reality, is more important than the feeling for pictures."

Letting Vincent be Vincent

"I wouldn't say that the temperament of the man is unique in the history of art," Bernard Rands says of Van Gogh, "but the combination of elements is virtually unique."

After his experience at the Van Gogh Museum, Rands began to research the artist. Van Gogh served as inspiration for his orchestral piece, *Le Tambourin*, that has, in turn, informed his music.

"His art was an expression of his life," says Rands. "His life was a particularly tortured one in many ways. He was a religious zealot from his father and his grandfather. It's also pretty wellestablished that he was an epileptic, which meant that his temperament, both physical and mental, was always in a

delicate balance. One lives a life between complete control and completely out of control, without any warning. He was addicted to tobacco and alcohol. And so this unstable temperament made him go through these fast changes between affability and aggressiveness. We tried to find ways in which to let the man be who he is."

Rands' collaborator, the poet and libbrettist J.D. McClatchy, was given the job of putting Vincent's experience into words. "I knew as much about Van Gogh as anybody with a passing acquaintance about his life and work," says McClatchy. "But I plunged back into the available biographies in English and the huge correspondence that he left behind, and it gave me a new sense of the character really, to be able to follow him through his eyes — what he thought he was doing and not what we look at and think he did."

McClatchy was especially struck by what he calls Van Gogh's "religious obsession. The painting was a way of getting to God, not a goal in itself. His use of colors and detail was a way of acknowledging and praising God's creation. The energy behind his drive to get some kind of transcendence through color and composition was, in many ways, a drive toward the Divine." "McClatchy continues, "Out of many failures with his family, in business, as a clergyman, he retreated and found that his only consolation, his only way of serving God and his fellow men, was to be an artist."

The artist, says Bernard Rands, was a misfit. "Vincent just doesn't fit in society. He doesn't fit in this life. He doesn't fit in this world. And so, his only way, in the end, is to remove himself from it."

Adds McClatchy: "We ended one of the scenes near the end where he literally eats the paint he's working with, as if to become a painting himself. It's that kind of drive and obsession that is scary to watch, and exhilarating at the same time."

The future of music

"We were very interested in making sure the audience was as inside the paintings as van Gogh was in his creation of them and his imagination of them," says McClatchy over the phone from New York City, where he serves as president of the American Academy of Arts and Letters in addition to his duties as editor of the *Yale Review* and the *Voice of the Poet*.

Vincent uses virtually no built scenery, relying instead on digital projections and lighting design. "We create an atmosphere," says Rands, "and a visual experience which is that of [Vincent's] world, all derived from his paintings." The opera plays in two acts, consisting of 13 scenes in all. "Each scene is like a tableau," says Rands, "placing [Vincent] in various contexts where aspects of his temperament and character are made manifest."

This makes the role of Vincent particularly demanding, says McClatchy. "That character, unlike many characters in operas, is onstage all the time. He is the center of every scene. There are adjacent characters in his parents and his lovers and his friends, and there are choruses and his brother, but really the center of the opera is one character."

Rands says the Jacobs School of Music, which commissioned the opera, has proven to be a fine partner for this production. "Indiana University has a facility second only to the [Metropolitan Opera]. Its structure, the theater and all the workshops are very similar to a professional house. It is one of the great training schools for opera in the world, and probably the biggest and best in the United States. Another advantage of working in a context like this is we're not just starting rehearsals in the last few weeks. They've been going on in one way or another along with preparations and discussions and planning for weeks and weeks and weeks. One wouldn't be able to get that kind of dedication and extended preparation in a professional house, where everything has to be done in a much briefer time."

McClatchy also praises the talent IU is able to put onstage. "I very much like working with young, talented singers. The young are enormously talented these days. They bring more than they used to 50 years ago. They bring a lot of experience, a lot of dedication to their art. When you look at how well-trained and disciplined and how focused they are – both the musicians and the singers — it's really a very encouraging atmosphere in which to work. There's the future of music."

As for the future of opera, Rands feels optimistic. "It seems, on the surface, that the fact that there is something to look at — there's action, there's narrative, there's music and all of the technological appendages that now go with it — is very suitable for audiences who, in the television age, are used to looking at something. They need more than one dimension. It's different from going to the symphony or listening to a string quartet, where that's what you have and that's what you hear. It seems the attention spans of Western cultures in general now need to be titillated on many levels. So I think, in that sense, opera is going through a boom period."

Van Gogh's ghost

Rands hopes younger audiences will be drawn to new operas. "Maybe they'll find it more fascinating."

But he is also awed by the sheer expense of mounting a production. "It's such an expensive art form. It's massive. In here we've got an orchestra of 78 musicians, a chorus of 58. We've got 'X' number of characters and a double cast [equaling a total of 20 performers]. And then all of the technology! Directors and painters and costumes. It's not something that can be thrown together in a brief period of time and cheaply."

Given the artform's demands, McClatchy says it's no wonder that many opera companies across the country have been stressed. "There has been a jolt because of the worldwide financial crisis — there's no doubt about that. But I think audiences are growing. Look at the success of the Met's HD movie series. They're all over the country, in small communities and large. People are flocking to see opera. The number of new operas being commissioned is also encouraging."

This amosphere makes the premiere of *Vincent* especially compelling. Representatives from opera houses around the world will be in attendance to see the IU production and to judge what comes next. "They may like it, they may not like it. I can't do anything more about that," says Rands equably of what may come of his 40-year journey with Van Gogh's ghost.

"He sacrificed a life to make more than a life," says McClatchy of Van Gogh. "Those kinds of tensions and ironies, and those kinds of exultations and sorrows are, I think, the stuff of opera to begin with, and this opera, in particular. It should make for a very exciting evening in the theater." ■



> "His life was a particularly tortured one in many ways."
>
> – BERNARD RANDS



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- Libretto by J.D. McClatchy
- Directed by Vincent Liotta

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Photos from the final rehearsals of Vincent at IU Jacobs School of Music, including last minute consultation (center) with composers Bernard Rands and J.D. McClatchy and Director Vincent Liotta. *(All photos submitted)*

Mike Epps

From at-risk teen to Conseco headliner

BY MARC D. ALLAN
MALLAN@NUVO.NET

Mike Epps tells what may be the greatest story ever about what it's like to be a little kid who dreams of being a star. And he's going to tell it again in a second.

But first a bit about Epps in 2011: The Indianapolis native, who made his name as a standup comic and actor (*Next Friday*, *The Honeymooners*, *The Hangover*), is thrilled to be headlining Conseco Fieldhouse.

"I'm psyched," he said. "I'm hyped. It's going down, Naptown. I appreciate you, love you so much for your support. Couldn't do nothin' without you."

Epps, 40, said he comes back to Indianapolis at least once a month to visit his mom, seven brothers and one sister. "They're all working and raising their families," he said. "Mom was a great mother. Raised us all the best she could in the inner city."

Now, onto that story.

NUVO: I heard you tell a story on *The Tavis Smiley Show* about being a little kid and imagining you were a star. Tell that story.

EPPS: I can remember as a kid, nobody knew what I was thinking. My approach was, I wanted to be a celebrity. So when I was young, in my head, I would think that I was getting out of a limo when I was going to the grocery store. I heard people in the background screaming – in my head. So I'd get out of the car – I'm behind my mother the whole time while she pushed the cart – and everybody's screaming, I've got (sun) glasses on, I'm waving to the crowd.

NUVO: When did you tell people what your plans were?

EPPS: I really didn't tell people. Probably about 17, 18, I told people I wanted to be a comedian/actor. But I still didn't see the vision at that point. It was all kind of like prima donna wannabe type stuff.

NUVO: How did you make it a reality?

Epps: I started out doing local comedy, doing places like Crackers and hotels where people would rent out rooms and do comedy shows. There was a guy named Terry – rest in peace – he had a company called Sunrise Promotions. These guys were doing local stuff. They put together a comedy show and I did the comedy competition. My name was on the local radio, on WTLC, and I was going crazy. People were calling me, "Man, I just heard you on the radio?!" If you want to say something sparked me, that sparked me. I want to say I was 19. This was the early '90s.

NUVO: Then you left here and moved to Atlanta.

EPPS: Yeah. Just being ignorant of what the business was, I thought I could go to Atlanta and make it. *I'm going to move to Atlanta. Gonna be a star!* And I go down there, there ain't nothing but Peachtree Street. They had a couple of comedy clubs, I did a couple of comedy clubs. Then I realized I had to move to either New York or L.A. I moved to New York. I moved to New York with $1,500. Never turned back.

NUVO: What did you do there?

EPPS: I had a couple of connections, performed in front of a guy named Bob Sumner, who was casting for Def Comedy Jam. Auditioned for that and got a gig. I started on the road with Def Comedy Jam, opening up for the tour and making money. One thing led to another and I moved to L.A. after living in New York for about eight years. I auditioned for Ice Cube's movie *Next Friday* and I've been doing movies ever since.

NUVO: You've always been close to Indianapolis, though. You've never forgotten where you came from.

EPPS: It's kind of hard to, man. For me, it's where I get everything. For whatever Indianapolis is worth to everybody else, I love it because it's where I'm from. A lot of times, when you get a little success and you're out in Hollywood, you can forget about real life and the regular things people go through and live. I draw from Indianapolis for that. When I'm thinking of a joke, and I'm talking about "Oh, man, there was a guy standing in the street, or a guy standing in the liquor stores," I'm thinking Indianapolis.

NUVO: When you'd tell people you were from Indianapolis, did you find they didn't know much about the city?

EPPS: Yeah. They're like, "Where's that at? Is that dirt roads?" But I love it. I love this town. There's nothing like it. I go all over the world. Indianapolis has its own swagger. And it's my swagger. That's where I'm from. I went to Tech High School. That's probably where I learned to do my comedy. Because I wasn't in class. I try to tell the kids, "That worked for me, but don't you try it. Education is very important." Now that I'm in show business, I realize what classes I needed. I can hire people to do it, but there's nothing like knowing it yourself.

NUVO: Your dreams have come true in a big way, haven't they?

EPPS: They have. One of the things is, I'm never satisfied. I want so much more, and I realize this is a lifetime business I'm in. This is not an overnight business. So I tell the kids you have to work hard to achieve whatever status you want to achieve. To have longevity in this business, you have to understand what your self-interest is. It's got to be the love. To have longevity in anything, you have to really and truly love it and nurture it and make wise decisions.

NUVO: You have a foundation (The Mike and Mechelle Epps Foundation) that deals with literacy issues. Tell me about that.

EPPS: I went through literacy programs and at-risk teen programs. I used to be an at-risk teen. I feel like it's a must that I give back, given that I've been blessed so much. There's an empty space for these children that has to be filled. Right now, through our outreach program, I go to juvenile centers and orphan homes and teach kids. Right now, I don't have a lot of resources to do things I would really like to do – like after-school programs where I set up computers and tutors and monitoring for children who don't have a place to go after school – but I'm lending my support as far as my presence, just talking to the kids.



SUBMITTED PHOTO

Mike epps, who can't believe you just said that, is set to reprise his Day-Day Jones character in 'Last Friday,' due out in 2012.

NUVO: How at-risk were you?

EPPS: I've been to juvenile center, in and out of juvenile, having problems at school. At one point in my life, I was embarrassed about it. Now I'm thrilled because I have the experience and the background so I can reach the kids. I go in and talk to the kids and they can relate to me because I've been through it.

NUVO: When you tell them that, do they say, "It was OK for you to be a troubled teen, so it's OK for me to be a troubled teen"?

EPPS: I reverse it. I always talk about the positive I did to get to where I'm at. I talk about the negative I was involved in to show where I was headed. I have to tell them I did negative things and I was a troubled teen to reel 'em in, for them to even want to listen to me, and to connect. Once I do that, I explain to them how I made it. I try to tell them how to take the negative and turn it into a positive. ■

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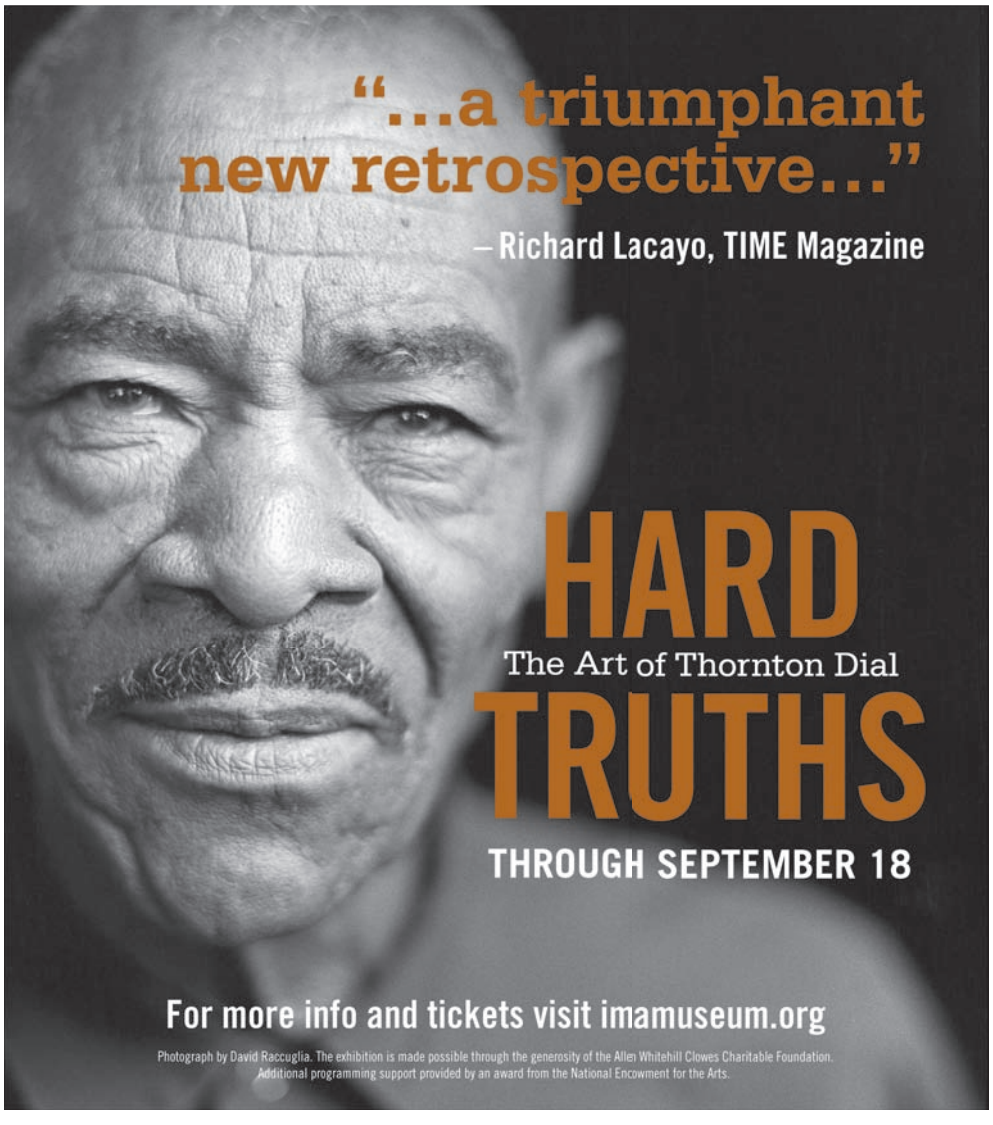
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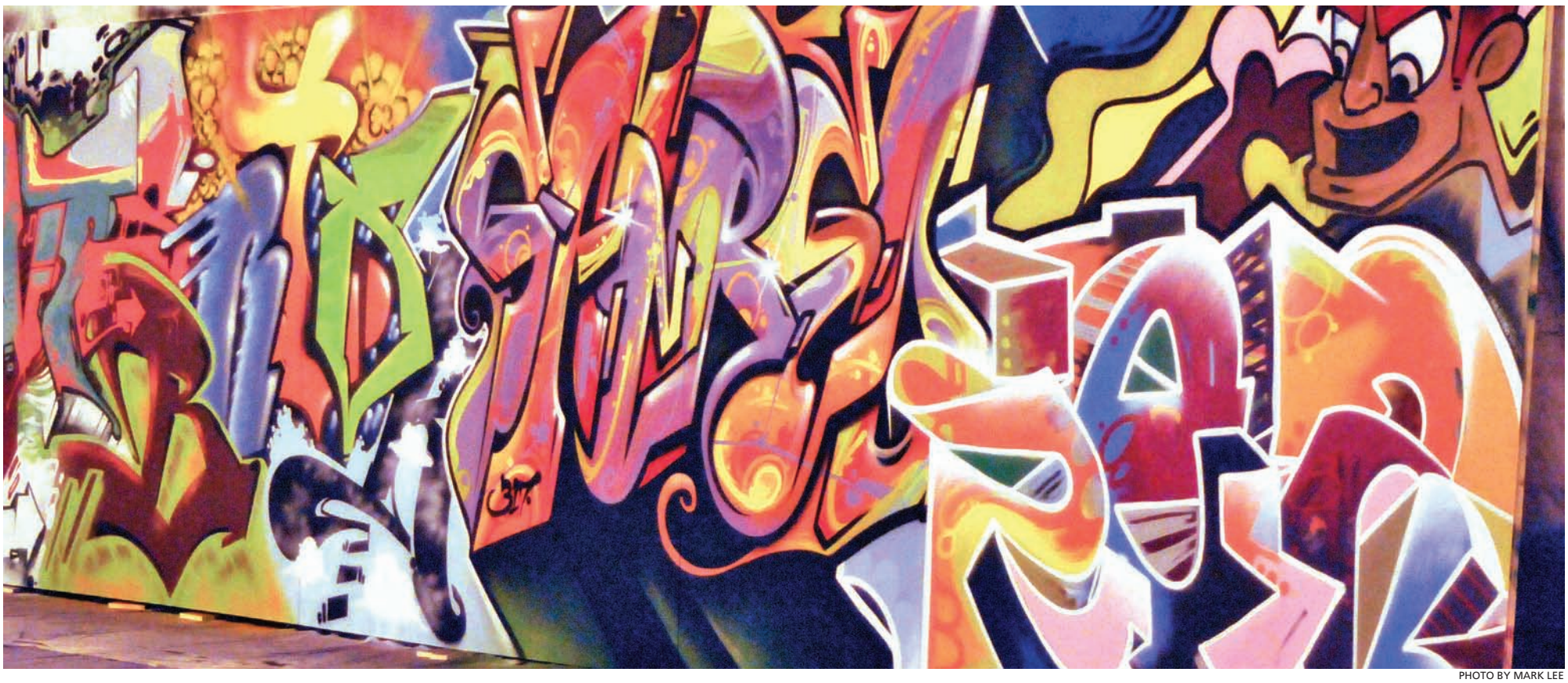


PHOTO BY MARK LEE

The graffiti wall in Malcom Mobutu Smith's "Inner City Inspirations," at iMOCA through May 14.

VISUAL ARTS

INNER CITY INSPIRATION
MALCOM MOBUTU SMITH
★★★★★
iMOCA; through May 14. From the beginning of Malcolm Mobutu Smith's career as a ceramicist, graffiti has influenced his work. This exhibit does a spectacular job making such influences explicit by incorporating a large-scale graffiti wall and a smaller "collaborative wall" that you can tag. Smith's clearly fond of graffiti lettering. The abstract forms that are cut into the body of his "Totem Jar," from 1993, are certainly inspired by graffiti art. At the same time, this work is also evocative, in a general sense, of the role of ceramics in ritual tradition. There is a blend of ancient and contemporary in Smith's work. While his recent computer-generated "Doppods" leads you to the event horizon of ceramic art, "We Did it" brings you smack into the age of Obama with a work questioning the state of American race relations. You see a very contemporary, fluid sensibility in the shape of the front of this sculpture that evokes African pottery-making traditions. But its backside looks like it was sliced open with a machete. On this slice, as it were, you see a painted "jigaboo" African villager caricature. It's evocative of derogatory 1940s comic images—his hair's tied up in a bone as he reaches for a crown. 317-634-6622 www.iMOCA.org.— **DAN GROSSMAN**

HURRIED ON BY AN IRRESISTIBLE FORCE
SUSAN HODGIN.
★★★★☆
Harrison Center; through April 30. The centerpiece of this particular show is the five-panel "Gale" (mixed media on canvas), previously exhibited in the Indianapolis Art Center during last year's Annual Faculty Exhibition. This work still retains its power for me. While this colorful evocation of the weather is not a literal one—think of a sun shower viewed through a kaleidoscope—its abstracted, twisting planes certainly give you the sense of a raging storm. There are other paintings in this show that are equally engaging. Take, for example, Hodgin's oil on canvas "Windmills." In this painting, a series of intertwined yellow streaks, vaguely suggestive of a Chinese character, draw your attention to the center of the canvas. This image is surrounded by an ebb and flow of color and pattern that is ultimately circular—as circular as all weather patterns. If you happen to circulate through the Harrison Center during the month of April, you might also want to visit Hodgin's downstairs studio, in which there are even more recent paintings on display. 317-396-3886, www.harrisoncenter.org.— **DG**

WE ARE ONLY VISITORS
KYLE BRANT-GROSS
★★★★☆
Wake Press Gallery; through April 22. Atmospheric and organic, this solo exhibition by printmaker Kyle Brant-Goss takes viewers on a visceral hunt of imagery led by variations of textures, patterns, lines and colors. Brant-Goss' compositions are multi-layered with a geological look. They intermix areas of motion and resting, as in "Beneath," an abstract monotype silkscreen with vertically elongated proportions suggestive of Japanese scrolls. One envisions the energetic actions of the artist as he rolled flat and wide areas of ink in layers of peach, tan and chocolate brown from the middle edge and out to make the contemplative print. Delicate lines from a silkscreened layer on top appear both like branches of a tree and intertwined symbols. Brant-Goss' instinctive approach, as he described, allows viewers to sift through images to find things. "Dissipation Part 1" shows clasped hands depicted in hatched lines of black against and besides plush interplay of earthy patterning and colors. A metaphor for changing and growing, "Into the Earth" and "Into the Earth II," both monotypes applied over woodcut prints, started off as one image on one sheet of paper before being torn in two and developed individually. syd@sydwebbart.com www.wix.com/kylebrant/kylewebsite. — **SUSAN WATT GRADE**

THEATER

THIS
★★★★☆
Phoenix Theatre; through April 24. Written by Melissa James Gibson. Directed by Dale McFadden. This is a seriously funny play. Melissa James Gibson's witty rumination on friendship, marriage, parenthood, death, adultery and growing up is ambitious. Yet, it's easy to revel in the mishaps and misdeeds of her tightly drawn characters through the lens of Dale McFadden's crisp direction. Swiftly performed dialogue grabs hold of the audience in this absorbing dramedy about friends who float through their lives simultaneously wounding and loving one another. Scot Greenwell is charming as the earnest and self-deprecating gay friend trapped in the crisis of a wasted life. Though Jennifer Johansen's performance is melodramatic at times, she creates a heart wrenching experience at the climax of the story. The play unravels the complex relationships that permeate the human condition with the simplicity of one word: THIS. This affair, this emptiness, this betrayal, this loss, this love, this feeling (whatever "this" is at the moment). 635-PLAY www.phoenixtheatre.org. —**KATELYN COYNE**

MUSIC

ST. PETERSBURG PHILHARMONIC ORCHESTRA
★★★½☆
Carmel Palladium; April 3. On Sunday evening a nearly filled Palladium in its maiden season hosted Russia's famed St. Petersburg Philharmonic Orchestra under the direction of Nikolai Alexeev. A two-work warhorse program featured soloist Nikolai Lugansky in Rachmaninoff's Piano Concerto No. 2 in C Minor, Op. 18 and Rimsky-Korsakov's four-movement Scheherazade, Op. 35. My first reaction was to the much discussed Palladium acoustics. Certainly concertmaster Lev Klychkov provided the best violin playing of anyone I've ever heard doing the numerous Scheherazade solos. The piano concerto underwent many tempo variations, with most nuances effective. Lugansky held his thunder at the opening, but unleashed it with a fervor which was well sustained in his rapid finger work, less well in his chords. With the pianoin front, one surmises that its location greatly promoted its clarity: I could hear every note most of the time. Of course the audience loved the entire concert, as they should. But for the Palladium to meet its potential to provide an outstanding listening experience for those with all musical background levels — musical newcomers to dedicated symphony goers, in addition to the numerous other musical genres the hall is offering this season, its reverberation needs to be trimmed back further — to please the most with the best. For more review details, visit www.nuvo.net. — **TOM ALDRIDGE**

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Beer up at Victory Field

New Sun King brew celebrates baseball

BY RITA KOHN
RKOHN@NUVO.NET

1887, Sun King Brewery's brand new, dark copper, refreshingly Spring-scent commemorative brew will be unveiled at The Indianapolis Indians opening weekend.

Wendy and Jamie Mehringer's winning name entry was announced at the Rathskeller on March 4, but Sun King brewer/owners Dave Colt and Clay Robinson had already been deep into research for Indiana brews that existed 125 years ago.

Colt and Robinson have further added to the significance of the event by making 1887 the first beer brewed in early March on Sun King's new equipment.

"With 1887 we created a unique Altbier borrowed from our rich German heritage, using old style German malts, coupled with a nod to our American hops heritage: Cluster Hops," explained Dave Colt, Sun King's head brewer.

Used since the 1600s by America's first settlers and in Indiana by New Harmony brewers beginning in 1816, Cluster hops' characteristic spicyness is giving 1887 its distinctive delicately balanced mellowness. The beer starts with a warm toast mouth feel from the malt character and gradually closes with a refreshing tang, inviting a second sip.

1887 gains in flavor as it warms, making it a perfect brew to pair with ballpark food or to sip on its own as the game progresses.



Clay Robinson of Sun King Brewing

PHOTO BY MARK LEE

Though 1887 doesn't debut until Saturday, Sun King enters into Thursday opening events with a "Bike to the Ballpark" starting at 5:00 p.m. at 135 N. College Ave. location, with remarks by Mayor Greg Ballard at 5:20 p.m. and the peddle-off to Victory Field at 5:30 p.m.

The 7:05 p.m. opening marks 125 years of professional baseball in Indianapolis and the 109th season for the Indianapolis Indians, making them the second oldest minor league franchise in American professional baseball. The International League's Rochester Red Wings is the oldest.

While Sun King's 1887 particularly commemorates Indianapolis' baseball history, it's also a tip of the hat to the Herman Berghoff Brewing Company established in Fort Wayne in 1887 with their signature Dortmunder-style beer. Berghoff 1887 glassware and bottles remain collector items. And 1887 was the year Congress passed the Dawes Act, allowing for the breakup of reservation land, with a few exemptions, including Indiana's Miami Indians.

Furthermore, as we enjoy 1887 at Victory Field, Tennesseeans are drinking Ghost River Brewing's commemorative 1887 IPA to mark the first year Memphis tapped their Sands Aquifer. According to Ghost River, all their beers "are brewed with Memphis' award winning water." ■

BEER, BIKES AND BASEBALL

BIKE TO THE BALLPARK
Thursday, April 7, 5 p.m.
Sun King Brewery, 135 N. College
www.theindycog.com

1887 TAPPING
Saturday, April 9, 6:30 p.m.
Victory Field, Captain Morgan Cove
Premium seats: $30, includes a $10 food and drink voucher; purchase at www.IndyIndians.com/CaptainMorganCove.

NOTE: Fans sitting anywhere in the ballpark can purchase food and drink from the concourse side of the bar.

SUN KING AT VICTORY FIELD
On tap at Captain Morgan Cove at left field: *Tap #1*: Sunlight Cream Ale on tap all season. *Tap #2:* starting with "1887" followed by a rotating seasonal until the season closes Sept. 3.

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BEER BUZZ

BY RITA KOHN

EVENTS

APRIL 6
Rock Bottom College Park tapping RYEnocerous IPA; 6 p.m.
Tomlinson Tap Room, Northwest Indiana Beer tasting; 5:30-7:30 p.m.

APRIL 7
INDIANA BREWS AT VICTORY FIELD:
Oaken Barrel "Victory" Amber behind home plate and Razz Wheat in the outfield stands
Sun King Commemorative "1887" rotating with other Seasonals and Sunlight Cream Ale at Captain Morgan cove; Wee Mac Scottish Ale and Osiris Pale Ale
Upland Wheat Ale and Dragonfly IPA

Binkley's Kitchen and Bar, Brew Club;
7 p.m. Features Certified Cicerone Cari Crowe with Upland brews. For more, call 722-8888.

APRIL 8
Lafayette Brewing Company releases Bumpy Face Agave Wheatwine. Brewer Greg Emig describes it as "stuffed with pale and wheat malt." Ingredients include organic raw blue agave syrup and Chinook and Amarillo hops. Emig: "A smooth alcohol warming blends nicely with the big citrus and malt flavors, served in our brandy snifters."

APRIL 12
Beginning Brewing Class.
Great Fermentations; 6 p.m.



APRIL 17
Brew Bracket Inaugural Spring Tournament. Indiana State Fairgrounds, Pioneer Village Our Land Pavilion; 1-5 p.m. (doors at 12:30). Much like a Sweet 16 tournament, participants can vote for their favorite IPA through a blind tasting of 16 IPAs from Indiana breweries. The majority vote of 400 people will advance a winner through the bracket and eventually identify the People's Choice Champion IPA. For more information, the participating brewer list and to buy tickets ($35; designated drivers pay just $5), visit www.brewbracket.com.

NEW ON TAP & IN BOTTLES
Rathskeller, Sun King Maibock, a lighter-colored, drier, and slightly hoppy Spring alternative to darker, maltier Winter beers like Doppelbock.

In stores and pubs, **New Albanian Brewing Company** 22-oz bottles of Elector, Elsa Von Horizon and Hoptimus.

If you have an item for Beer Buzz, send an email at least two weeks in advance to beerbuzz@nuvo.net.

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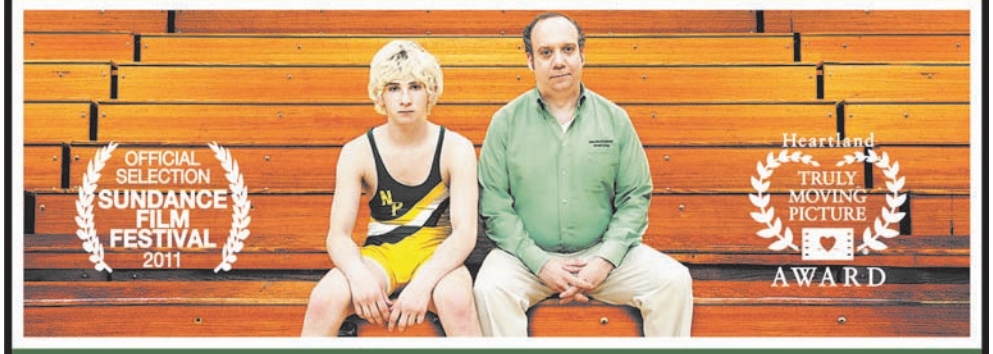
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Festival of French Film

Marian University hosts Tournées

BY DERRICK CARNES
EDITORS@NUVO.NET

The Tournées Film Festival is spinning its reels once again. Sponsored by the Cultural Services of the French Embassy and the French Ministry of Culture, the French film festival returns to Marian University for the fourth year in a row.

The festival will offer a wide variety of films that represent the best of contemporary French cinema—the films will cover a range of genres and subjects, while also showcasing innovations in both style and storytelling. There are films by first-time directors alongside those from respected and revered figures in French cinema.

"The festival has been a great success on many levels," says Carolyn Johnston, an Associate Professor of History and the coordinator of the festival for Marian. "For the students, it brings images, ideas and cultures to their campus that they have never been exposed to before.

"They learn not only about France, but also about issues in contemporary society. This year the films cover many of these contemporary issues such as censorship, post-colonialism and war. As a professor of history, I find that cinema brings culture alive for my students." ■



PHOTO BY

L'Ennemi Intime (Intimate Enemies)

The Tournées Festival

APRIL 5th - APRIL 10th

FREE

Marian Universtity

Mother Theresa Hackelmeier Memorial Library Auditorium

www.marian.edu/filmfestival

All events free and open to the public.

April 5
7 p.m.
L'Ennemi Intime (Intimate Enemies)
Set in 1959, this film is a harrowing depiction of Algeria's war for independence. Arriving after an incident of "friendly fire" kills a commanding officer, Lieutenant Terrien instantly clashes with Sergeant Dougnac, an amoral combat veteran who stopped caring about doing the right thing years ago. As the film traces Terrien's slow disintegration, it also depicts the absolute madness of war.

April 7
7 p.m.
La Fille du RER
(The Girl on the Train)
Inspired by true events: the RER D (a Paris commuter line) affair of July 2004, in which a non-Jewish young woman falsely claimed to be the victim of an anti-Semitic attack by six men, whom she identified as Arabs and blacks. Jeanne's motives for her act deliberately remain unknowable, but the film isn't interested in easy answers. Instead, the film provides a prism through which we may begin to understand anti-Semitism, racism, and what it means to declare yourself a victim.



PHOTO BY

La Fille du RER (The Girl on the Train)

April 9
2 p.m.
Panique au Village
(A Town Called Panic)
A Town Called Panic finds its stop-motion heroes, Horse, Cowboy, and Indian, living together harmoniously, with Horse partial to taking long, soapy hot showers. After a mistake involving an order of 50 million bricks mistakenly placed online, the trio travels to the center of the Earth, the frozen tundra, and a mysterious underwater universe.



PHOTO BY

Panique au Village (A Town Called Panic)

April 9
7 p.m.
La France (La France)
A drama about the horrors, loneliness, and camaraderie of World War I that intermittently blooms into a delirious musical. Liberty, equality, and fraternity are all dissected in the film, which laments the folly of nationalism. The songs themselves are sung by weary soldiers who come to life with their handcrafted string instruments, made from cans and other everyday detritus. Camille, a soldier's wife who goes in search of her husband, poses as a man to join ten combatants.



PHOTO BY

Panique au Village (A Town Called Panic)

April 10
2 p.m.
C'est dur d'être aimé par des cons
(It's Hard Being Loved by Jerks)
This important documentary on the freedom of the press, censorship, and the right of religious minorities looks at a crucial 2007 Paris trial. Several Islamic organizations brought charges of racist slander against a French news weekly for reprinting satirical cartoons depicting the prophet Mohammed. Amid the media circus surrounding the case, the film captures cogent, passionate speakers on both sides of the argument, reminding viewers of the absolute necessity of both the right to publish and the right to protest. *(NUVO is the sponsor of this documentary screening)*



PHOTO BY

C'est dur d'être aimé par des cons (It's Hard Being Loved by Jerks)

'Win Win'

★★★★☆ (R)

BY ED JOHNSON-OTT
EDITORS@NUVO.NET

Mike Flaherty (Paul Giamatii) is an okay guy who does a rotten thing. He's a struggling New Jersey lawyer and the coach of a pretty bad high-school wrestling team. He has a nice wife (Amy Ryan) and two sweet little girls. Money is tight. Not desperate, but tight enough, apparently, for Mike to rationalize doing the rotten thing. In court to represent an old guy named Leo (Burt Young), Mike convinces the judge to appoint him Leo's guardian, explaining that he just wants the gent to be able to keep living in his own house.

In fact, Mike wants the $1,500 monthly stipend, but not the extra work. After court, he places Leo in a local nursing home – paid for from Leo's estate funds – and pockets the monthly $1,500.

"*Win Win*" follows Mike, his family, his dour assistant coach Stephen Vigman (Jeffrey Tambor) and his energetic pal Terry Delfino (Bobby Cannavale) over the next few weeks. Life proceeds pretty close to routine until Leo's teenage grandson Kyle (Alex Shaffer) shows up out of the blue to stay with his grandpa while his mom goes through rehab. Turns out the high school age kid is an excellent wrestler. What a coincidence.

The plot sounds contrived ... well, it is contrived, but it works because the rotten thing Mike is doing hangs in the air over the comedy and the quirkiness, the whimsy and the drama. Mike is screwing over sweet old Leo and taking advantage of the kid to strengthen the wrestling team. Does he care about Leo and Kyle? Sure, but not enough to stop doing what he's doing. That added layer adds a sense of tension to the proceedings that nicely tempers the sitcom trappings.

Tom McCarthy is the director and writer of "*Win Win.*" He's the man behind "*The Station Agent*" and "*The Visitor,*" two exceptional low-key independent films that also focused on extended/alternate family groups. McCarthy is adept at creating unusual, engaging characters and getting great character actors to play them. Did you catch the names of the cast here? Paul Giamatti ("*John Adams*," "*Sideways*," "*American Splendor*"), Amy Ryan ("*The Office,*" "*Gone Baby Gone*"), Bobby Cannavale ("*The Station Agent*"), Jeffrey Tambor ("*The Larry Sanders Show*"), Burt Young ("*Rocky*"). Talk about your indie all-stars!

You won't recognize the name of the kid who plays the kid, Alex Shaffer. He's the real deal, a non-actor high school wrestler who successfully auditioned for the role. Shaffer is a natural, but his hair isn't – that bleached blond mop happened when all the guys on his real-life team, facing a big match, decided that dying their hair would psych out the other team.



SUBMITTED PHOTO

Paul Giamatti as Mike Flaherty and Alex Shaffer as Kyle in Tom McCarthy's "*Win Win*"

I cared about the somber-faced teenager and hoped he wouldn't be hurt too badly by the inevitable reveal of the rotten thing Mike was doing to his grandpa. I loved witnessing Mike's pal Terry behave like an overgrown freshman around Kyle and the wrestling team. Watching Amy Ryan add texture to her character was a treat and I even appreciated Jeffrey Tambor – over the years I've grown tired of his bratty performances, but McCarthy uses his pissiness well, milking laughs from the assistant coach's jealous reaction when Terry usurps his authority. There's a lot of low-key pleasure to be had in "*Win Win.*" As with Tom McCarthy's other works, its delivers satisfying measures of humor, hurt and humanity. ■

FILM CLIPS

The following are reviews of films currently playing in Indianapolis area theaters.
Reviews are written by Ed Johnson-Ott (EJO) unless otherwise noted.

OPENING

ARTHUR
(PG-13)
Remake of the 1981 Dudley Moore comedy about an incredibly rich lovable lush forced to clean up his act. Russell Brand plays Arthur this time, with Helen Mirren as his acid-tongued nanny, taking the role John Gielgud did so well. Greta Gerwig, Jennifer Garner, Nick Nolte and Luis Guzman costar. 110 minutes.

BORN TO BE WILD
(G)
Morgan Freeman narrates this 3D IMAX documentary about orphaned orangutans and elephants and the people who rescue and raise them. 40 minutes. At the IMAX Theater at the Indiana State Museum.

HANNA
(PG-13)
A teenage girl (Saoirse Ronan) goes out into the world for the first time – and has to battle for her life. Director Joe Wright ("Atonement") weaves elements of dark fairy tales into the pursuit thriller, which costars Cate Blanchett and Eric Bana. 110 minutes.

OF GODS AND MEN
★★★★☆ (PG-13)
Fact-based drama about the balance between ideals and practicality. When terrorists come into the area they serve, eight French Christian monks must decide whether to stay and continue helping the local citizens or make a tactical retreat. The story is deliberately-paced – downright boring in spots – but the acting is outstanding and the issues examined are fascinating. 122 minutes. At Landmark's Keystone Art Cinema.

SOUL SISTER
(PG-13)
Inspirational film based on a true story. A young teenage surfer girl summons the courage to go back into the ocean after losing an arm in a shark attack. Starring Annasophia Robb, Dennis Quaid, Helen Hunt, Carrie Underwood, Lorraine Nicholson and Kevin Sorbo. 105 minutes.

YOUR HIGHNESS
(R)
Comedy about two princes on an epic journey to rescue fair damsels, slay dragons and conquer evil. But behind every hero (James Franco) there is a good-for-nothing younger brother (Danny McBride) just trying to stay out of the way. Also starring Natalie Portman, Zooey Deschanel, Toby Jones and Justin Theroux. 102 minutes.



Mike Watt

Bosch and 'Wizard of Oz' inspire third opera, 'hyphenated-man'

BY SCOTT SHOGER
SSHOGER@NUVO.NET



Mike Watt (center) formed the Missingmen with guitarist Tom Watson (left) and drummer Raul Morales to realize his "hyphenated-m an" project.

SUBMITTED PHOTO

"*hyphenated-man*," the latest album by Mike Watt, is relentless, musically, lyrically, spiritually. It's a cavalcade of depravity, with each short song telling the story of a character in a Hieronymous Bosch painting, or rather a story Watt made up about each character. There's "fryingpan-man," whose analogue is found in Bosch's *The Last Judgment* ("in the pan, parts of a man all cut up / getting all cooked up over a fire that never tires," sings Watt), and "man-shitting-man," found on the right panel of *The Garden of Earthly Delights* ("slave of greed, willfully lost man, shitting man, man!") And 28 others, each found in one of seven works by Bosch.

Watt's lyrics have always been percussive, brash and earthy, full of spoken apostrophes that show up on the page as goin' and fuckin,' not to mention neologisms that seem intended to cut through pretense ("spiel" instead talk or interview, "proj" not project). Add that no-nonsense style to the brevity of the songs found on *"hyphenated-man"* (all but two clock in at less than two minutes) — as well as Watt's gruff, not exceptionally tuneful voice — and the tone ends up matching the content. And the music is aggressive too, with nary a chorus in sight, just one melody after another presented by a guitar, bass and drums trio that bears a not un-coincidental resemblance to Watt's old band The Minutemen.

But there's solace when, in a passage from "mockery-robed-man" discussed in the interview below, Watt suggests that work, a keeping of one's nose to the grindstone, might offer a way out of this misery, at least until things lighten up. And Watt is famous for his economical (or "econo" in his lexicon) work ethic. He started out with the Minutemen, then formed fIREHOSE after a brief break from music that followed the death of Minuteman D. Boon. Now, a series of solo projects and collaborations occupy his time, including his work with the reunited Stooges. He still tours econo, and will play Radio Radio in the middle of a 50 show, 51 day tour.

The following interview was edited for space, with the complete version available at nuvo.net.

NUVO: Have you seen much of Bosch's work in person?

WATT: Let me tell you about Bosch. I liked him as a kid, but I only saw his stuff in books, right. In 2005, I was asked to help with this documentary, *We Jam Econo*, about the Minutemen. I hadn't listened to the Minutemen much since D. Boon got killed, but I had to listen there because I had to help then do the spiel with that, drive them around my town. At the same time, I was on tour with The Stooges and one of the gigs was in Madrid, and I went to The Prado, which was next to the hotel. At first I couldn't find him: They call him El Bosco, like El Greco. They had like seven of his things there…So I did get to see these things in person. They're painted on wood, and at The Prado they don't have glass and you can go right up to it. It was really intense, much different than seeing it in a picture in a book. What struck me about seeing it, besides that, was that because of the Minutemen thing I was thinking, this Bosch made one big thing out of a bunch of little things, and that kind of reminded me of the Minutemen in a way, with these little songs. This is what gave me the first ideas for the third opera.

NUVO: What drew your eye to particular characters that you ended up writing about?

WATT: My process from the beginning of the Minutemen was I always started with the title and then I'd write the music — and then I'd write the spiel. Cause the title would give me focus. That's kind of what these little men did, these creatures. I'm using them as allegory to confront myself, this punk rocker guy…Here's another thing that I brought into a little later: This idea of *The Wizard of Oz*, Dorothy in the *Wizard of Oz,* my take on her. Her coming of age story is that she's tripping on what dudes do to be dudes. The farmhands are the Scarecrow and the Tin Man and the Lion, and she's like, "You were there and you were there." Even the man behind the curtain…She's basically saying that getting validated by society is kind of retarded, and I think that's what you come up with a little bit in the middle years. I think you're on to it when you're younger.

We don't know much about the guy [Bosch]: he didn't write a fucking letter or a diary entry. We've got nothing from aside from his works, and some of them he didn't even sign. Kind of a mysterious guy. Some people guess that these little things were kind of visualizations of sayings and aphorisms, but I don't know 500-year-old Dutch. One's kind of obvious where the guys playing his own horn; we say that, you're tooting your own horn. But this is the magic of art: You can be connected with knowing a fucking thing about it.

NUVO: "mockery-robed-man" seems particularly autobiographical, where you talk about how to overcome humanity's awfulness by just keeping on. [The song's closing lyrics — "cure the mockery, work the paddle, pedal jitensha, work the bass" — refer to Watt's habit of either rowing or bicycling every morning, "jitensha" being Japanese for bicycle, as well as, more transparently, his longtime habit of playing bass guitar.]

WATT: Mockery-robed-man is in *Temptation of St. Anthony*; it's one guy reading a book. [With the song], it's almost like, in a movie, where you look at the camera and talk. The camera's no longer peeking in on the scene; you're addressing the camera. Actually, Dante does it in the *Commedia*; sometimes he'll say "Dear, reader." I never use the word "I" until the last tune; I quote it in "frying-pan-man." But that one there, yeah, it was almost like a pep talk at the end. There's places like that through the whole thing where I give myself pep talks. I just get scared. One of the virtues I'm trying to talk about through the whole thing is humility, and one of the things about being too humble is you're afraid to do shit.

What I'm trying to show people is, even though you've been around, there's still a lot more to know and you ain't got it figured out. There's a problem, especially when you're addressing the next shift, the younger people, you come on like a fucking know-it-all just because you haven't been killed yet. Cause I still feel solidarity with the movement — there's younger punk rockers coming on — and by this I don't mean the style of music but a state of mind. It's kind of the same thing as 35 years ago. I relate to them, even thought it's a whole different generation. So I'm trying to speak through this place where what time you're born is all circumstance, and I don't want to seem all high and mighty over that circumstance.

NUVO: Do you reach out to the next generation in other ways than through your music, then?

WATT: Oh yeah, in fact most of the music I play on my radio show [*the Watt from Pedro show*, twfps.com] is from what people give me at gigs, send to me. I've never really given lessons that much; I've never felt secure enough, but been asked a bunch of times. I just think it's very important because, look, it was done for me. It is a big chain — in a non-fascist way, not a boot-on-the-throat kind of thing. In my younger days, us narcissistic '70s people wouldn't listen to anyone five years older than us. It was weird. Young people

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- **NUVO's Top 5 Concerts on IMC** with Sarah Myer







SUBMITTED PHOTO

From top clockwise, the inspirations for "pinned-to-the-table-man," "man-shitting-man," and "finger-pointing-man," all found in Bosch's *The Garden of Earthly Delights*.

today, they'll listen to 30- or 40-year-old music, no problem. Much different; I like that. And they're involved in their own time; like I said, they're the next shift.

NUVO: Did you ever feel tempted to flesh out any of the tunes on the new album? Did it feel weird returning to that short, economical style?

WATT: Actually, it's one fucking song in 30 little parts. That's why I call it an opera. I don't have enough talent to put it all in one thing. Actually, I was using all these little parts to flesh out the thing. Some people tell me they could have been their own things; they tell me "hollowed-out-man" could have been its own song. I did worry about copying the Minutemen too much, so I had Raoul and Tom record the thing without ever hearing the bass or the spiel. That was kind of bizarre; you can't really do a gig that way. And with the Minutemen, we got that idea [of playing short songs] from Wire, they did that on an album called *Pink Flag*. Even the name: I had a big list of names and D. Boon chose from it. I had two words —Minute Men — like tiny little guys compared to arena rock. But Boon thought of the connection with these reactionary people appropriating revolutionary symbols.

NUVO: Is it as important to you at this point to get political ideas across?

WATT: Yeah, big time. The thing is, I don't have the talent for clear writing. One time I wrote one for the Minutemen called "Working Men are Pissed," and I said, "D. Boon is this clear?" And he said, "Yeah, it's pretty clear." But usually it's hard for me to come by. I don't know why; I don't try to be evasive. One time Nels Cline called me the "evasive onanist." [Laughs heartedly.] Or maybe Harold Bloom said that about Walt Whitman.

NUVO: Had you written stuff on D. Boon's guitar before you wrote this album?

WATT: Oh, no, no, but I had written some stuff on guitar before, like "History Lesson – Part Two" and some fIREHOSE stuff. Sometimes I would do that because I wanted to write the bass second, but I can't even work a pick, I'm terrible; much respect to Tom Watson for following my palsy demos. They're hilarious; one day I should release them because they're pretty funny. He was very faithful to them. The only thing he did was he played a solo on the second part of "beak-holding-letter-man." Really, Tom and Raoul; the reason I put together the Missingmen was to do this opera, and they realized the mission.

NUVO: What was it like writing on his guitar? Did it bring up old memories, strong emotions?

WATT: He worked fucking gigs with this thing. He bought it in Kent, Ohio; we were on tour. In a way, I was looking for help from him — "Help me D. Boon, help me! I want to manifest this thing, these 30 pieces of mirror stuck in my head. Help me out here." [Laughs.] I ask him shit all the time, all the time. When we were together, it was like that; I always asked his opinion about things. And I still do that. He just don't tell me. It was just so weird; I never imagined doing music without him, and now it's over 25 years. It's coming up on the halfway mark, where half my life has been without him. It's trippy.

NUVO: How do you handle playing this album live? There's a lot to remember…

WATT: It's been one of the biggest challenges. Maybe Alzheimer's is kicking in or something, but it's a lot of shit to remember, it really is. I got the music part down pretty much, but all the spiel…But I've toured this already: in October and November, I did a Japan one with it, and I did it 15 times. And I did it once in England in December at All Tomorrow's Parties and once in L.A. a couple weeks before that. And there's been clams in every fucking one of them, more clams in the earlier performances. It is a lot to remember, and then some of the bass lines are hard to do with the spiel; the licks land in fucking hard places. But that's good — the bottom line is student, right, and this shit keeps me in student mode, that's for sure, learning how to do it big time. Maybe it's a good thing, because it embodies what I'm really trying to say with this piece, that I'm here to learn, here to learn how to play this thing. [Laughs.] ■

MIKE WATT WITH J.J. PEARSON
Radio Radio, 1119 E. Prospect St., Wed. April 13, 9 p.m., $10 advance (mikewatt.eventbrite.com), $12 door, 21+; (Watt will stop by LUNA Music Midtown, 5202 N. College Ave., for a free meet-and-greet April 13 at 4 p.m.)





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SOUNDCHECK



Matt & Kim PHOTO BY CALEB KUHL

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Wednesday

FOLK

DARREN HANLON, SHELLEY SHORT
White Rabbit Cabaret, 1116 Prospect St., 9 p.m., $8, 21+
Last in town while working support for Billy Bragg, the Australian Hanlon is a clever and charming storyteller, familiar with traditional forms (his "I Waited for the 17" is a train song about waiting for a bus) and comfortable with between-song banter. Hanlon was a guitarist and keyboard player for several Australian bands (notably The Lucksmiths) before he set out on his own in 1999. Several albums have followed through the past decade, most of them topping the Australian indie charts, with his profile here increasing with the release of his first record for Yep Roc, Sept. 2010's *I Will Love You at All*.

METAL

DROWNING POOL, POP EVIL, TRUST CO., SPANKYS PLAYHOUSE
8 Seconds Saloon, 111 N. Lynhurst
8:45 p.m., $7-15 (plus applicable fees), 21+
It didn't take long for the Dallas-born metal band Drowning Pool to get off the ground: the genuinely disturbing "Bodies," from their 2001 *Sinner*, found heavy rotation on MTV, and scored them plenty of high-profile gigs, including prominent spots at Ozzfest and Wrestlemania. But it was during an Ozzfest date that all came to crashing halt: vocalist Dave Williams died of heart failure on the band's tour bus in August 2002, shortly after the band's performance in Noblesville. By 2004, Drowning Pool had added a new lead singer, Jason Jones, and they've been a going concern since then, if without the mainstream success.

ROCK

THE HORNS OF HAPPINESS, THE DEVIL WHALE, LEARNER DANCER, PETER KING & CHRISTIAN TAYLOR
Melody Inn, 3826 N. Illinois St., 9 p.m., $5, 21+
The members of the Bloomington-born indie-pop band The Horns of Happiness now reside in Oakland, but they still enjoy some support of a Bloomington label, Secretly Canadian, which released the band's debut, *A Sea as a Shore*, in 2004, and more recently put out an LP (*Weathering Alterations*, on the band's small-run offshoot St. Ives) and a digital-only, self-titled EP. With Salt Lake City folk-rock band The Devil Whale, Bloomington noise-rock duo Learner Dancer and a set by Peter King (a former Horn of Happiness) with local singer-songwriter Christian Taylor.

Thursday

POP

MATT & KIM, THE KEMPS, ACTION JACKSON
The Vogue, 6259 N. College Ave.
8 p.m., $22 (plus applicable fees), 21+
Rock for Riley, the non-profit created by IU School of Medicine students to benefit the Riley Hospital for Children, is back with its annual concert. This year's featured artist, the bright-eyed and punky Brooklyn duo Matt & Kim, completed a transition from DIY dance-punk to something a little more clean, cute and polished with a third full-length album, Sidewalks, released in late 2010. LUNA Music Midtown (5202 N. College Ave.) will host a meet-and-greet with the band at 5 p.m. Thursday. This week on nuvo.net, Nick Selm writes about the band's DIY background, which brought them to Indianapolis for a much more modest show in the past: a 2006 opening gig for Brooklyn indie rockers Menaguar at the now-defunct basement venue, Secret Location.

Friday

JAZZ

BLAIR CLARK
Eiteljorg Museum of American Indians and Western Art, 500 W. Washington St.
7 p.m., $12 members, $15 general public, all ages
See Go & Do, pg. 12.

HORROR-PUNK

THE REANIMATED, BLACK CAT REBELLION, AARON OMEN, SWITCHBLADE SYNDICATE
Vollrath Tavern, 118 E. Palmer St., 9 p.m., $8, 21+
Kind of a spooky night, pairing punk rock bands

SOUNDCHECK



SUBMITTED PHOTO

Darren Hanlon

and a bunch of horror vendors. Most of the bands identify as horror-punk, a genre pioneered by The Misfits and characterized by lyrics about or inspired by B movies and other high, bloody camp. Vendors include T-shirt hawkers Western Evil and Cadaverous Muse and makeup artists Kristalynn Price and In Your Face FX.

INDIE ROCK

THE CAVE SINGERS, LIA ICES
Russian Recording, 1021 S. Walnut St., Bloomington
9 p.m., $10, 21+
On a rather slow week round these parts, we turn our attention south to B-Town, where Russian Recording hosts of couple of acts on Bloomington's Jagjaguwar label: rustic, folk-rock trio The Cave Singers and quiet, graceful piano-pop singer Lia Ices. The Cave Singers open up on their newest record, waxing warm and melancholy in a Fleet Foxes vein at one point, knocking out a juke joint blues at another. Ices keeps it simple, slow, occasionally soulful, other times experimental, and her duet with the like-minded Justin Vernon of Bon Iver is the highlight of her debut, *Grown Known*. She failed to impress at SXSW, partly because quiet doesn't go over well in most crowded, outdoor venues, but her stuff should work before a more receptive audience. Worth the drive.

DJ

REVOLVE WITH REDFOO (LMFAO), JOHN LARNER, STEWBOT
Sensu, 225 S. Meridian St., 10 p.m., $20 GA, $50 VIP (revolvefridays.eventbrite.com), 21+
The newly-opened Asian fusion restaurant and nightclub Sensu is already booking somewhat aggressively: last month's grand opening featured DJ Enferno, Madonna's tour DJ, and this week's Revolve, a Friday weekly at the club, will feature a DJ set by Redfoo, one-half of the alt hip-hop duo LMFAO and son of Motown founder Berry Gordy.

Saturday

FOLK

ROGER SALLOOM
The Blarney Stone, 5500 N. Emerson Ave., 7 p.m., $10, 21+
Worchester-born, Indiana University-educated, Roger Salloom got his start in the music scene back in the late '60s, when a psych band named Saloom, Sinclair and Mother Bear seemed like a good pick-up for Chess Records, and became an opening act for Santana, Procol Harum and the like. That band never took off, and Salloom eventually returned to Massachusetts, where he raised his kids and drew a cartoon. But he kept a hand in it, becoming a solo performer, writing well-observed, convincing character studies, delivering them passionately. But we might not be telling this story were it not for *So Glad I Made It*, a well-crafted feature doc that follows Salloom on an attempt to revive his career — and that, most importantly, shines a light on Salloom's work, which deserves the newfound attention. The film screens April 7 at 2:30 p.m. on the Documentary Channel and is currently available as a free stream on documentarychannel.com.

LOUISIANA

MOJO GUMBO WITH ANDRA FAYE
Locals Only, 2449 E. 56th St., 8:30 p.m., 21+
See review, pg. 31.

Sunday

RADIO

STUART MCLEAN AND THE VINYL CAFÉ
Hilbert Circle Theatre, 45 Monument Circle
2:30 p.m., $37.50, 21+
Radio host Stuart McLean is a gifted storyteller, sure; his ongoing saga about his alter ego Dave, Dave's wife and two children and Dave's record store (the world's smallest) is consistently charming and moving, and occasionally laugh-out-loud funny. But McLean is also quite the DJ and talent scout. He gave indie rock giant Owen Pallett one of his first gigs, hiring him as music programmer a little before he started arranging for Arcade Fire and performing as Final Fantasy. And much like his compatriot Garrison Keillor, he leaves room for both storytelling and live music during his live shows, which are usually broadcast from the hinterlands of Canada. This tour's musical guests are Melissa McClelland and Luke Doucet.

ROOTS

DRIVE-BY TRUCKERS
The Bluebird, 216 N. Walnut St., Bloomington
9 p.m., $20 (plus applicable fees), 21+
The thinking person's choice for roots rock, Drive-By Truckers have successfully explored the important things in this (American) life for eight albums now, with the most recent project being last year's *The Big To-Do*, a rumination on circus life and the relationship between wisdom and folly.

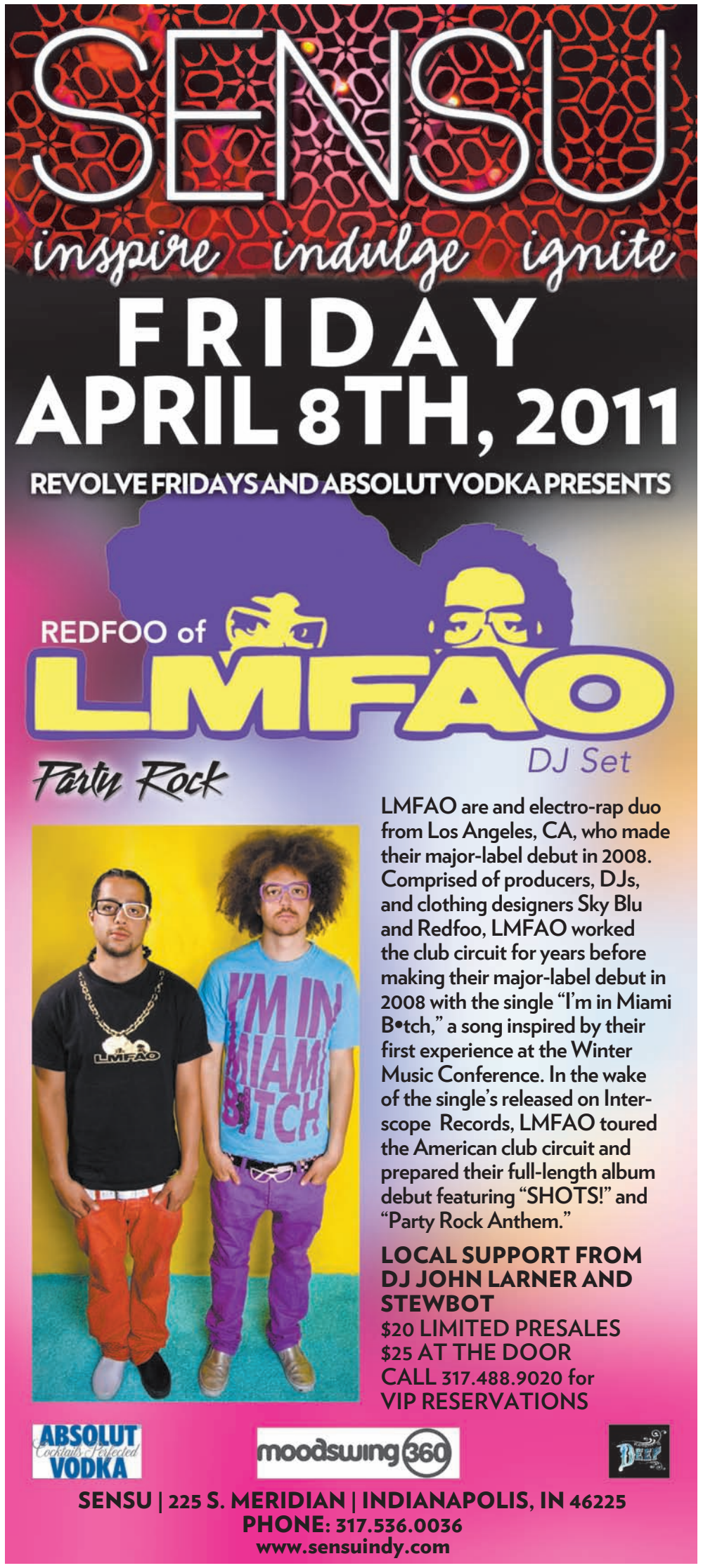
Tuesday

ELECTRO

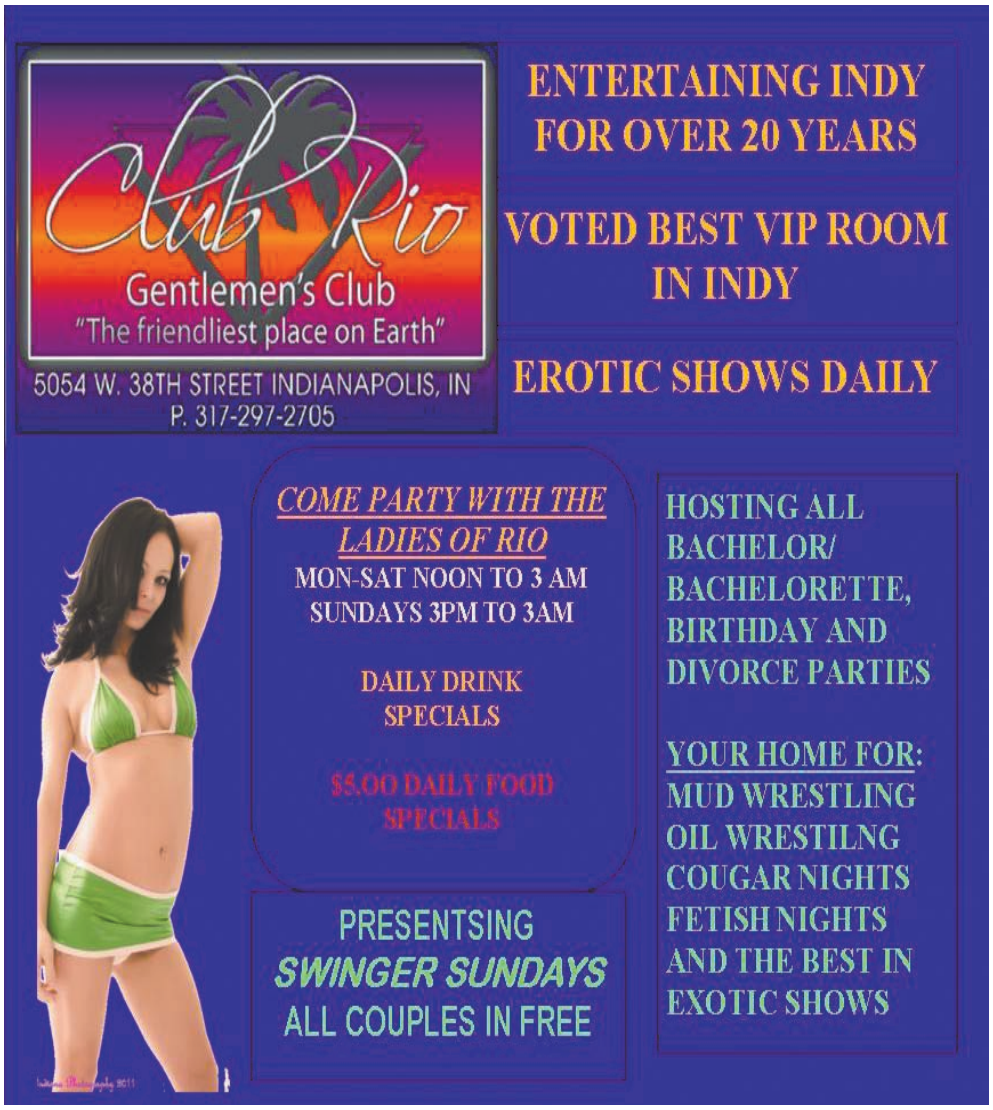
PRETTY LIGHTS, PAPER DIAMOND
Egyptian Room at Old National Centre
502 N. New Jersey St., 7:30 p.m., $23.50 advance
$25 door (plus applicable fees), 21+
The Colorado-based Derek Vince Smith, aka Pretty Lights, covers the territory, from spooky downtempo to aggressive club tracks. Smith hit the festival scene in 2009, adding a drummer to complement his live digital sampling. Lately, he's has been giving away much of his music for free, including a spate of EPs, while asking other artists (Break Science, fellow Colorado producer Paper Diamond) to release work on his newly-founded Pretty Lights Music, also for free. This show, though, not free.

HIP-HOP

LIL' WAYNE, NICKI MINAJ, RICK ROSS
IU Auditorium, 1211 E. 7th St., Bloomington
7 p.m., $49.75-$99.75 (plus applicable fees), all ages
And here's one more from Bloomington: IU's Union Board spent its hard-earned Little 500-related cash to put together an impressive hip-hop lineup headlined by child star turned legitimate artist turned felon Lil' Wayne, right back on the road following his November 2010 release from prison. Even while incarcerated, Wayne was still on the charts; his Sept. 2010 mini-album *I Am Not a Human Being* was inconsistent but still impressive, featuring the breezy single "Right Above It," a track simultaneously inspired by STDs and sci-fi,







REVIEWS



PHOTO BY CHRISTIAN DOELLNER

Queens of the Stone Age at The Vogue

THURSDAY

QUEENS OF THE STONE AGE
The Vogue, March 31

I gotta admit, I wasn't holding a lot of hope for Thursday's Queen of the Stone Age show at the Vogue. I was turned off by the slick precision they displayed on the *Era Vulgaris* tour, and doing a tour for an album when one of the two main dudes who created the album isn't there doesn't seem right. Kinda like Gene doing a *Dressed to Kill* tour without Paul.

Still I went, spurred on by the fact that Josh Homme is a bad ass who won't abide letting his first-born be sullied. As it turns out, Homme started the show with a rambunctious, yet powerful, reading of the entirety of his band's debut album, then closed out with a fanboy's fantasy set that had the packed multitude slack-jawed with awe.

"Regular John" and "Walkin' on Sidewalks" benefited from a cleaner, more powerful reading, while "How to Handle a Rope" and "Mexicola" made for a nice one-two punch in the middle of the set. The first set ended with a white hot "You Can't Quit Me Baby." In the second set, the band mixed some deep cuts ("Medication," "Infinity") with some crowd-pleasers ("Sick, Sick, Sick," "Make It Wit Chu"). An encore included dynamite versions of *Rated R's* "Leg of Lamb" and "Monsters in the Parasol."

Throughout, the crowd stayed with the band and lapped up every last drop of the band's goodness. Heck, it was only during the band's last (and best-known) song that people began to move to the exits. A surprisingly strong show from one of rock's best living frontmen.

—Jeff Napier
jnapier@nuvo.net

SUNDAY

POKEY LAFARGE AND THE SOUTH CITY THREE
Noble Coffee & Tea, April 3

Here's an exchange to sum up Sunday's early-afternoon show by St. Louis-based, old-time string band Pokey LaFarge and the South City Three at Noblesville's Noble Coffee & Tea. First LaFarge, riffing off the name of The Bishop, the Bloomington venue where he and his band would play Sunday night, thanked the Catholics in the crowd for attending early mass so that they might come out in time for his show. But, Geoff Davis, director of the Blue Stone Folk School, the Noblesville outfit devoted to traditional arts and music that hosted LaFarge's concert, countered with, " *This* is our religious experience." LaFarge came back: "Mine too."

And as for spirituo-musical fellowship, the Blue Stone Folk School has a pretty good thing going. They've been putting together concerts at Noble Coffee & Tea, an independent coffeeshop on Noblesville's town square, for at least as long as I've been doing this job (a little over three years), bringing in traveling acts of the acoustic, often old-timey, variety, matching them up with locals affiliated with the school. 50 or so persons of all ages fit comfortably into a narrow side room in Noble's sprawling complex Sunday afternoon, from kids, blissfully unaware of the implications of LaFarge's double-entendre numbers and rolling on the floor in the back, to toe-tapping old-timers with American flag pockets hand-stiched into their slacks.

Davis handled the opening duties himself for this show, playing standards on ukulele and trombone. Then, without a pause, LaFarge, on guitar, and his three cohorts (on guitar, string bass and miscellaneous percussion, respectively) took the stage, announcing that they hadn't slept or eaten in 24 hours, but that the power of caffeine would keep them going.

And it did: with his authentic, nasal tenor, LaFargedoes justice to his heroes, the now somewhat-obscure figures in the world of hillbilly, and old-time music that made most of their recordings before WWII. And his band looks the part too, down to LaFarge's slicked-back hair and suspenders and the washboard player's feathered fedora. His band even plans to release a 78 next year, which follows on their 7-inch now available on Jack White's Third Man Records (which was recorded under "interesting" conditions, LaFarge explained from the stage, because White's music couldn't be more different from his band's).

But all these accoutrements would be moot if his band couldn't play. And they sure can, doing justice to both upbeat dance band numbers (notably "Right Key, Wrong Keyhole") and delivering nuanced, dynamic and playful readings of slower tunes, including "Chitlin' Cookin' Time in Cheatham County," the A-side to that Third Man 7-inch. Of course, they know the repertoire, they made "St. Louis Blues" their own (the song being a required number, according to LaFarge, because they're from St. Louis), and gave an appropriately wry take on "Some of These Days."

—Scott Shoger
sshoger@nuvo.net

what you missed...



PHOTO BY RUMI SAKURAEDA

NYC-based art-rap trio Das Racist (from left, Ashok Kondabalu, Himanshu Suri and Victor Vazquez) performs before a sold-out White Rabbit crowd Friday night. It was the group's second show of the night, following an earlier, surprise appearance at the Latino Youth Collective's fundraiser at the Athenaeum Theatre.

DISC-US

MOJO GUMBO
UNDER THE INFLUENCE
★★★½☆



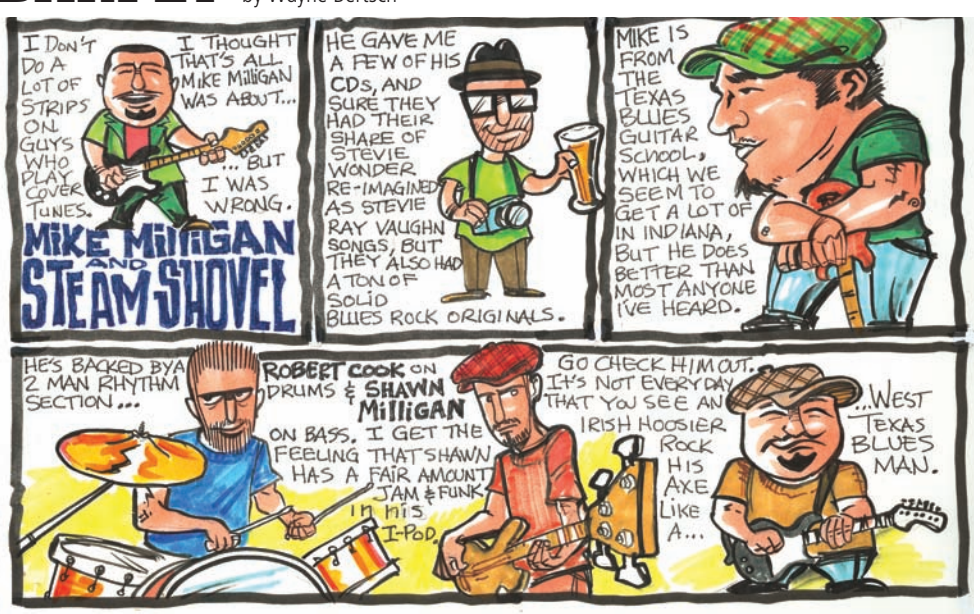
The local, New Orleans-inspired four-piece Mojo Gumbo mostly (and wisely) stuck with cover songs from the city that inspired them on their latest album, including "Hey Pocky Way," "Hello Josephine" and "Drinkin' Wine Spo Dee O Dee." But they also write their own stuff — the funky "Second Line Strut," the '60s-sounding "Louisiana Cookin'" and the blues driven, double-entendre song "Love In The Kitchen" are all a lot of fun and will get folks dancing. Guitarist/singer Steve Brown even blends Hendrix with Bourbon Street with "Whatever You Do, while pianist/singer Mike Brown sounds like he visited a particular New Orleans doctor on "Enough is Never Enough." The album ends on a somber note with the ballad "Do It All Again," though "Oh Katrina," a lament about the hurricane by singer-songwriter Anders Osborne, also makes an emotional appeal.

The members of Mojo Gumbo are musical ambassadors who, much like Bloomington's Craig Brenner, are doing essential work in this city. *Under the Influence* is well worth drinking in. Mojo Gumbo will debut their album April 9 at Locals Only, 2449 E. 56th St.

– MATTHEW SOCEY
msocey@nuvo.net

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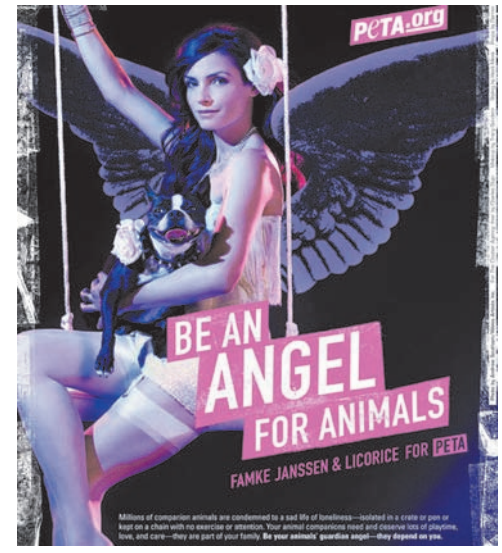
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NEWS OF THE WEIRD

Cross-dressing tyrant

Plus, CAFOs vs. PETA

BY CHUCK SHEPHERD

Gen. Than Shwe of Myanmar, leader of Asia's most authoritarian regime, made a rare public appearance in February but dressed in a women's sarong. Most likely, according to a report on AOL News, he was challenging the country's increasingly successful "panty protests" in which females opposed to the regime toss their underwear at the leaders or onto government property to, according to superstition, weaken the oppressors. (Men wear sarongs, too, in Myanmar, but the general's sarong was uniquely of a design worn by women.) An Internet site run by the protesters urges sympathetic women worldwide to "post, deliver or fling" panties at any Burmese embassy.

The continuing crisis

• The "F State's" Legislature at Work: (1) Florida Senate Bill 1246, introduced in February, would make it a first-degree felony to take a picture of any farmland, even from the side of the road, without written permission of the land's owner. (The bill is perhaps an overenthusiastic attempt to pre-empt campaigns by People for the Ethical Treatment of Animals.) (2) Though Florida faces a serious budget shortfall, another Senate bill, 1846, would authorize the state to borrow money for golf courses and resorts in at least five state parks and would require that the courses be designed by golf legend Jack Nicklaus' firm. (Update: SB1846 was too excessive even for Florida and was withdrawn.)

• No Sense of Shame: (1)

CONTINUED ON PG. 35













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NEWS OF THE WEIRD

Nurse Sarah Casareto resigned in February from Abbott Northwestern Hospital in Minneapolis, and faced possible criminal charges, after allegedly swiping the painkiller fentanyl from her patient's IV line as he was undergoing kidney-stone surgery (telling him once to "man up" when he complained about the pain). (2) Karen Remsing, 42, stands accused of much the same thing after her November arrest involving an unspecified pain medicine delivered by IV at University of Pittsburgh Medical Center Children's Hospital. However, Remsing's case was different in that the IV line being shorted was that of her own, terminally ill, 15-year-old son.

• New Orleans clothing designer Cree McCree, an ardent environmentalist, ordinarily would never work with animal fur, but the Louisiana state pest, the nutria (swamp rat), is culled in abundance by hunters, who leave the carcasses where they fall. Calling its soft-brown coat "guilt-free fur that belongs on the runway instead of at the bottom of the bayou," McCree has encouraged a small industry of local designers to create nutria fashions — and in November went big-time with a New York City show ("Nutria-palooza"). Now, according to a November *New York Times* report, designers Billy Reid and Oscar de la Renta are sampling nutria's "righteous fur."

Bright ideas

• In late 2010, a Georgia utility contractor discovered an elaborate "Internet-controlled network of web-accessible cameras" and three shotguns aimed into a food-garden plot on a Georgia Power Company right of way (as reported by the Augusta Chronicle in January). The Georgia Wildlife Resources Division and U.S. Homeland Security took a look, but by then, the structure had been moved. (Homeland Security speculated that the set-up was to keep feral hogs away from the food stock.)

• Principal Angela Jennings of Rock Chapel Elementary School in Lithonia, Ga., resigned after an investigation revealed that she had temporarily unenrolled 13 students last year for the sole purpose of keeping them from annual statewide tests because she feared their scores would drag down her school's performance. (When the test was over, Jennings re-enrolled them.) The resignation, effective in June, was revealed in February by Atlanta's WSB-TV.

• Artists Adam Zaretsky and Tony Allard told AOL News in February of their plans to create "bio-art" based on an epoxy-preserved "glob" of feces excreted by the counterculture novelist William S. Burroughs (who died in 1997). The pair would isolate Burroughs' DNA, make copies, soak them in gold dust, and, with a laboratory "gene gun," shoot the mixture into blood, feces and semen to create "living bio-art." (Zaretsky was less certain when asked what was actually being produced, suggesting that they may call their work a "living cut-up literary device" or just a mutant sculpture. Zaretsky is a Ph.D. candidate at Rensselaer Polytechnic Institute; Allard is a college professor in San Diego.)

Yikes!

• Questionable Redemption: For two philanthropic gifts totaling $105,000, Jim Massen, 80, a retired television repairman and farmer in Windsor, Ontario, has perhaps salvaged his good name, overcoming a 1990 guilty plea (and one-year jail sentence) for molesting three teenage boys. The gifts, acknowledged in February, mean that a scoreboard clock, an administrative office, the street leading to the complex, and a walking trail will all be named for him.

• Theory of Evolution: Last year, the highly qualified agriculture expert Ricardo Salvador was passed over by Iowa State University to run its Center for Sustainable Agriculture, even after the person who finished ahead of him declined the job. According to a June *Chronicle of Higher Education* report, Salvador had committed an unpardonable faux pas during the hiring process — by stating the obvious fact that cows everywhere, historically, eat "grass." (Since Iowa's dominant crop is corn, "grass" was the wrong answer.) When a *Chronicle* reporter asked the dean of Iowa State's agriculture school whether cows evolved eating grass, the dean said she did not have an "opinion" about that.

People different from us

(1) Over the last 10 years, newspaper vendor Miljenko Bukovic, 56, of Valparaiso, Chile, has acquired 82 Julia Roberts face tattoos on his upper body — all, he said, inspired by scenes from the movie *Erin Brockovich*. (2) On Feb. 21, Jessica Davey, 22, of Salisbury, England, saw that her car had been wrongly immobilized with a boot. Angry at probably missing work, she locked herself in the car, thus impeding the tow truck, and remained for 30 hours, until a parking inspector dropped by and removed the boot.

Least competent criminals

• Not Ready for Prime Time: (1) Arkeen Thomas, 19, broke into a home in Port St. Lucie, Fla., in March, but the residents were present, and the male resident immediately punched Thomas in the mouth, sending him fleeing. (Minutes later, a woman identified as Thomas' mother arrived, picked up her son's gold teeth that had been knocked out, and left.) (2) In March, Briton Luke Clay, 21, was sentenced to eight months in prison by a Nottingham Crown Court judge for a home invasion. Luke and his brother fled the home empty-handed after the resident, Joan Parmenter, 79, knocked Luke down with one punch to the jaw.

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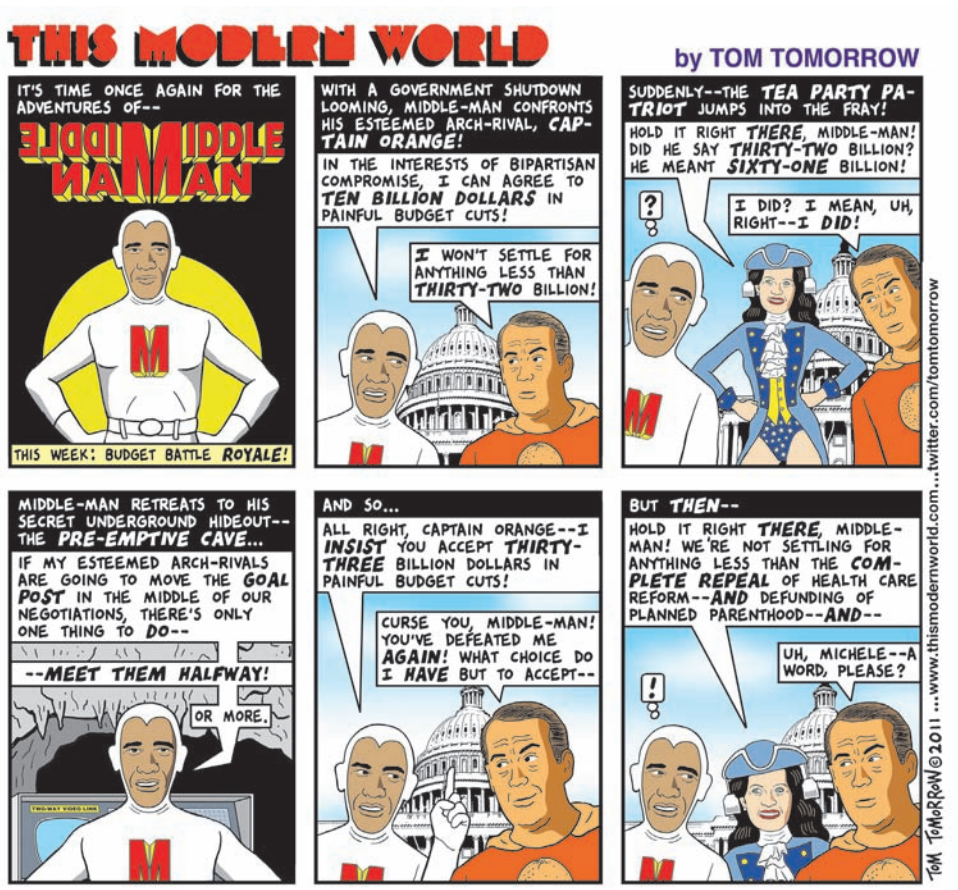






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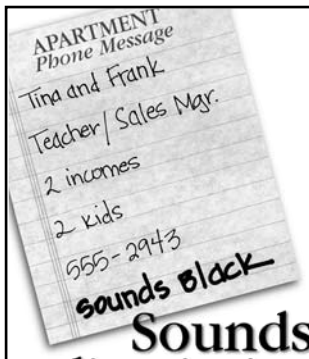
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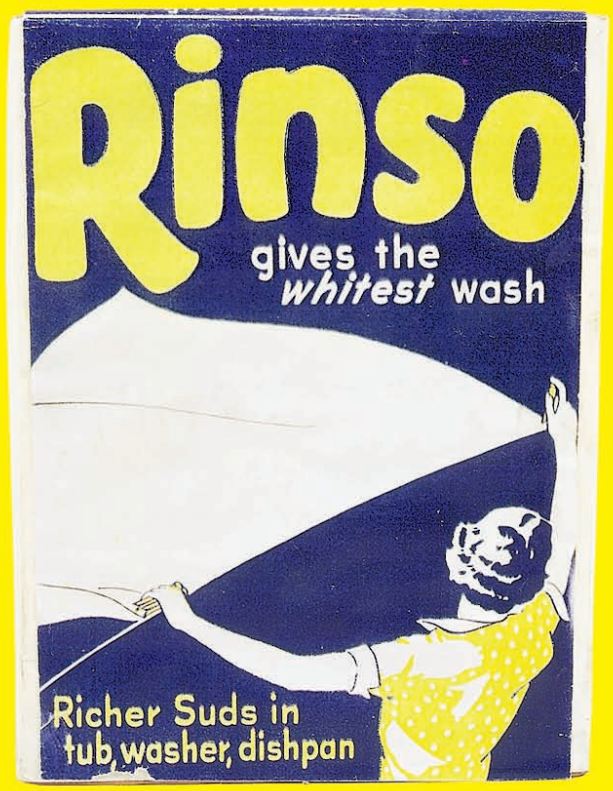


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FREE WILL ASTROLOGY

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ARIES (March 21-April 19): When he was three years old, actor Charlie Sheen got a hernia from yelling too much and too loud. I definitely don't encourage you to be like that. However, I do think it's an excellent time to tune in to the extravagant emotions that first made an appearance when you were very young and that have continued to be a source of light and heat for you ever since. Maybe righteous anger is one of those vitalizing emotions, but there must be others as well — crazy longing, ferocious joy, insatiable curiosity, primal laughter. Get in touch with them; invite them to make an appearance and reveal the specific magic they have to give you right now.

TAURUS (April 20-May 20): The hydrochloric acid in our digestive system is so corrosive it can dissolve a nail. In other words, you contain within you the power to dematerialize solid metal. Why is it so hard, then, for you to conceive of the possibility that you can vaporize a painful memory or bad habit or fearful fantasy? I say you can do just that, Taurus — especially at this moment, when your capacity for creative destruction is at a peak. Try this meditation: Imagine that the memory or habit or fantasy you want to kill off is a nail. Then picture yourself dropping the nail into a vat of hydrochloric acid. Come back every day and revisit this vision, watching the nail gradually dissolve.

GEMINI (May 21-June 20): Now and then I include comments in these horoscopes that might be construed as political in nature. For instance, I have always endorsed a particular candidate in the American presidential elections. Some people are outraged by this, saying, in effect, "How dare you?! What do your political opinions have to do with my life?!" If you feel that way, you might want to stop reading now. It's my sacred duty to tell you that the twists and turns of political and social issues will be making an increasingly strong impact on your personal destiny in the months ahead. To be of service to you, I will have to factor them into my meditations on your oracles. Now let me ask you: Is it possible that your compulsive discontent about certain political issues is inhibiting your capacity for personal happiness?

CANCER (June 21-July 22): If you were a poker player, the odds would now be far better than usual that you'd be voted one of the "50 Sexiest Poker Players in the World." If you were a physician volunteering your services in Haiti or Sudan, there'd be an unusually high likelihood that you'd soon be the focus of a feature story on a TV news show. And even if you were just a pet groomer or life coach or yoga teacher, I bet your cachet would be rising. Why? According to my reading of the omens, you Cancerians are about to be noticed, seen for who you are, or just plain appreciated a lot more than usual.

LEO (July 23-Aug. 22): No other country on the planet has a greater concentration of artistic masterpieces than Italy. As for the place that has the most natural wonders and inspiring scenery per square mile: That's more subjective, but I'd say Hawaii. Judging from the astrological omens, Leo, I encourage you to visit one or both of those two hotspots — or the closest equivalents you can manage. (If you already live in Italy or Hawaii, you won't have far to go.) In my opinion, you need to be massively exposed to huge doses of staggering beauty. And I really do mean that you NEED this experience — for your mental, physical, and spiritual well-being.

VIRGO (Aug. 23-Sept. 22): Healer Caroline Myss coined the term "woundology." It refers to the practice of using our wounds to get power, sympathy, and attention. Why give up our pain when we can wield it to manipulate others emotionally? "I am suffering, so you should give me what I want." When we're in pain, we may feel we have the right to do things we wouldn't otherwise allow ourselves to do, like go on shopping sprees, eat tasty junk food, or sleep with attractive people who are no good for us. In this scenario, pain serves us. It's an ally. Your assignment, Virgo, is to get touch with your personal version of woundology. Now is a good time to divest yourself of the so-called "advantages" of holding on to your suffering.

LIBRA (Sept. 23-Oct. 22): As an American who has lived most of my life in the U.S., I write these horoscopes in English. But for years they have also been translated into Italian for the zesty Italian magazine, Internazionale. Over the years, my readership there has grown so sizable that an Italian publisher approached me to create an astrology book for Italians. Late last year Robosocopo appeared in Italy but nowhere else. It was an odd feeling to have my fourth book rendered in the Italian language but not in my native tongue. I suspect you'll be having a comparable experience soon, Libra. You will function just fine in a foreign sphere — having meaningful experiences, and maybe even some success, "in translation."

SCORPIO (Oct. 23-Nov. 21): You can gain more power — not to mention charisma, panache, and love — by losing some of your cool. This is one time when too much self-control could actually undermine your authority. So please indulge in a bit of healthy self-undoing, Scorpio. Gently mock your self-importance and shake yourself free of self-images you're pathologically attached to. Fool with your own hard and fast rules in ways that purge your excess dignity and restore at least some of your brilliant and beautiful innocence.

SAGITTARIUS (Nov. 22-Dec. 21): This week will be a time when you might want to get a hold of a toy you loved when you were a kid, and actually play with it again; a time when you could speak so articulately about an idea you're passionate about that you will change the mind of someone who has a different belief; a time when you may go off on an adventure you feared you would regret but then it turns out later that you don't regret it; a time when you might pick out a group of stars in the sky that form the shape of a symbol that's important to you, and give this new constellation a name; and a time when you could make love with such utter abandon that your mutual pleasure will stay with you both for several days.

CAPRICORN (Dec. 22-Jan. 19): The Norwegian film *Twigson* is about a boy who feels so friendless and isolated that he seeks companionship with a talking twig. In the coming weeks, I encourage you to be equally as proactive in addressing the strains of your own loneliness. I'm not implying that you are lonelier or will be lonelier than the rest of us; I'm just saying that it's an excellent time for taking aggressive action to soothe the ache. So reach out, Capricorn. Be humbly confident as you try to make deeper contact.

AQUARIUS (Jan. 20-Feb. 18): During one of 2010's Mercury retrograde phases, astrologer Evelyn Roberts wrote on her Facebook page that she was doing lots of things you're "not supposed to do" during a Mercury retrograde: buying a new computer, planning trips, making contracts, signing documents. Why? She said she always rebels like that, maybe because of her quirky Aquarian nature. More importantly, she does it because what usually works best for her is to pay close attention to what's actually going on rather than getting lost in fearful fantasies about what influence a planet may or may not have. During the current Mercury retrograde, Aquarius, I recommend her approach to you.

PISCES (Feb. 19-March 20): Damon Bruce is a San Francisco sports talk show host I listen to now and then. He told a story about being at a bar and seeing a guy with a tattoo of a life-sized dollar bill on the back of his shaved head. Bruce was incredulous. Why burn an image of the lowest-denomination bill into your flesh? If you're going to all that trouble, shouldn't you inscribe a more ambitious icon, like a $100 bill? My sentiments exactly, Pisces. Now apply this lesson to your own life.

Homework: Compose a sincere prayer in which you ask for something you think you're not supposed to. Testify at Freewillastrology.com.

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